

NOW THINGS ARE REALLY GETTING EXCITING!

[PG. 146, PG. 134, PG. 172]

Esquire

MAN AT HIS BEST

OCTOBER 2012

CLINT EASTWOOD*
PAGE 114

CAR OF THE YEAR
PAGE 96

THE MOST BEAUTIFUL WOMAN IN THE WORLD**
PAGE 122

STEVE JOBS
ONE YEAR LATER
PAGE 50

* GREAT STORY BY TOM JUNOD

** A BOLD ASSERTION
BY TOM CHIARELLA

PLUS:

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PAGE 41

ROOMING

...MORE
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THE BEST
BLT YOU
EVER HAD
PAGE 64

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OLD-FASHIONED?
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A MAGIC
TRICK IN THE PAGE
OF ESQUIRE
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DRESS FROM
MIAMI
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ROMNEY-CARE
MITT, YOU HAVE
MY ETERNAL
GRATITUDE

BY CHARLES P. PIERCE
PAGE 128

A BRUTALLY HONEST
ASSESSMENT OF
THE
OBAMA
PRESIDENCY

PAGE 134
(FOR EXAMPLE)

ENDING AS OF AUGUST 13, 2012



Entitlements:
\$230.5
billion

Tax benefits
to individuals,
families,
and businesses:
\$297.8
billion

Contracts,
grants, loans:
\$239.3
billion



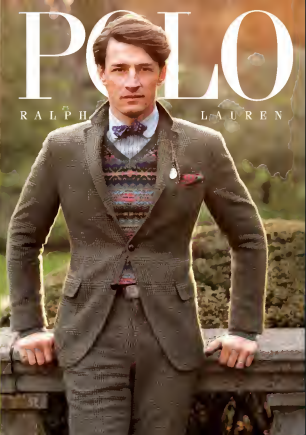
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THE ESSENTIALS

Suits, jackets, and, yes, knitwear that combine style with utility. Because who's getting dressed may be about the status, it's time to show the rest of the world that you're a pro without looking like you're headed to a football game.

THE INFORMATION

Stylish advice on living your life, including how to host guests, whether you're to an event, gloves for any occasion, including travel, and a few more tips to help you live your life to the fullest.

THE RESOURCES

The best events to attend, where to live, and the best places to visit.



MOVADO NEW BRACELET CHRONOGRAPH
WATCHES WITH TUNGSTEN CARBIDE
DIAL AND BLACK CARBON FIBER DIAL
MOVADO.COM
BLOOMINGTON, IN
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ESQUIRE SALUTES
the finest **MEN'S**
SPECIALTY STORES
in the country

THE A-LIST ▶ Esquire salutes these stores that stand the test of time

ARMAN MINE SHOP, Little Rock, Arkansas
BROOKLYN & HILL, Bethesda, Virginia
Virginia Beach, Virginia, Charlottesville, Virginia

BLAY BOW, Florence, Alabama; New York,
New York; Dallas, Texas; Houston, Texas;
Nashville, Tennessee; Charleston,
South Carolina

BROOKLYN, Brooklyn, New York

BROWN ELM, Seattle, Washington

CARLE & CORVELL, Austin, Texas

CHOCOLATE'S, Raleigh, North Carolina

CLOTHES, 2001 THE NEWARK, New York

CLOTHES, 2001 THE NEWARK, New York

CONFEDERATE, Los Angeles, California

COPY, Cleveland, Ohio

D. JONES, Los Angeles, California

DEWEY'S, Brooklyn, New York

DEWEY'S, Los Angeles, California

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FOUR FIVE FIVE, Dallas, Texas

FRANKLIN & CO., Dallas, Texas

GARWOOD SHOP, Dallas, Texas

GRACE & CO., Dallas, Texas

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ARMAN MINE SHOP, Little Rock, Arkansas

BROOKLYN & HILL, Bethesda, Virginia

BROOKLYN, Brooklyn, New York

BROWN ELM, Seattle, Washington

CARLE & CORVELL, Austin, Texas

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JAMES DAVIS, Memphis, Tennessee

JOHN DAVIS, Memphis, Tennessee

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very fast car that's
not a car 101
By Mark Smith

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THE NEW OUT
This is the new
By Mark Smith

ART: STEVE FARMER.COM

P R A D A

E Y W E A R

GARY OLSON
LONDON, MARCH 2012



↑ A NOTE FROM DAVID GRANGER

The Thrill

I drove the new Porsche Panamera (B) to work this morning. It was this green when I left my house. I put the top down (A), and, as you can see, the top has come a long way since my 1980s totally mechanical, ten seconds, top) and then, a few minutes later, put the top back down. Last night, when I was in it, I had the top down and the AC on.

It was a perfect drive. Somewhat, it takes me about 50 minutes. It took me 90 minutes today, too, with three back seats thrown in for fun and a stop to top off the tank. For the rest of the week, I took a 30-year-old family friend for a ride over the weekend. Some pundits say the younger generation doesn't care that much about cars these days. Well, judging from the example of young Americans everywhere, the automobile retains every bit of its power to stimulate the imagination.

Last weekend, I drove Mercedes-Benz's 2020 GT to surprise the 11-year-old. Every time I handed up a different 11-year-old, he had his phone out, taking photos or making a video, so I had to leave, justifying it as capturing the such a rare number out of a million. Maybe the most car I have ever driven. And further proof that the youth of America loves its cars.

We've been driving a lot of cars—trying to decide on our Car of the Year (B) to come to retirement in this case—and it has become clear that cars have never been this good, this useful, and this

there has never been a time when we had more viable options. The electric market is about to explode, led by the insanely efficient Chevy Volt and the new Tesla sedan—the only question being whether America actually wants electric. Complicated electric's future is the rapidly improving efficiency of internal-combustion engines. It's been amazing to see that our consumption of oil has declined radically, which is mostly because our cars are more efficient. Average fuel efficiency climbed to 28.1 mpg, up almost seven miles per gallon in just the last year. And we're spending less per gallon on gasoline. So we should let Americans have the greatest efficiency of our cars and the decline in oil prices (at least until that refinery fire in California), the average American is getting more bang for their buck. I've seen a lot of cars in the last year. I have to admit that I have a real story like John El. Widenor on the far end of the field of Canada ("Oleynov"). (September) and the increasing amount of carbon we're throwing into the atmosphere. I don't think I should let my driving go as much as I do. But I can't deny the thrill of driving in to the driver's seat of some new marvel of design and engineering, and turning the ignition on.

—**SENTENCES OF THE MONTH**
"His primary political necessity has been to be about his primary political achievement. It has lodged in his campaign a fundamental dementia that has come to affect everything else. Once you lie about the good you've done, what does all the rest of it matter?" PAGE 128

THE DISCUSSION UPDATE

We did discover: artist and designer Wayne White got by a long shot, but back in 2007, we'd discovered him. He was a big fan of a catalog of emerging design and people called the Esquire 100. Shortly after he'd started a series of landscape paintings with Avery (some not even in the same type). In 2008, White released a book of his work with designer: Todd Oldham, and he recently participated in a documentary about his life and work. In any case, White's work is a mix of Southwestern, his fascination with nature and a little crude, much like White, and should be playing at art. It's a little more than new.

Esquire

Available only on the Esquire website

David Granger

1958-1960

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A GESTURE THAT REFLECTS AN EMOTION

THE SUBTLE PLEASURE OF FEELING UNIQUE

CANALI

Although he's almost always smiling, Keanu Reeves, above many celebrities, has a reputation for being a recluse. After several film roles, he was awarded the title of "Most Reclusive" in the 2004 *Entertainment Weekly* magazine, and later in *Time* magazine, and *Rolling Stone*, among others.

GLACIALLY
IN CULTURE

Whether you're a fan of the show, you should at least be interested.

September 21
The first season of the series, *The Mentalist*, opens tomorrow.



October 4
The first season of the series, *The Mentalist*, opens tomorrow.

August 19, 2011, the first season of the series, *The Mentalist*, opens tomorrow.

October 12
The first season of the series, *The Mentalist*, opens tomorrow.



October 12
The first season of the series, *The Mentalist*, opens tomorrow.



October 16
The first season of the series, *The Mentalist*, opens tomorrow.

October 17
The first season of the series, *The Mentalist*, opens tomorrow.

October 23
The first season of the series, *The Mentalist*, opens tomorrow.

October 28
The first season of the series, *The Mentalist*, opens tomorrow.

ESQUIRE INDULGES

NOT MUCH MAKES US HAPPIER THAN MAKING YOU HAPPIER. SO WHEN YOU SEND IN REQUESTS, WE TRY TO FULFILL THEM, EXCEPT FOR THE WEIRD STUFF.

A GUIDE TO COCKTAIL GLASSES, ICE, AND WHISKEY STONES

WHISKEY STONES

David A. Wink, professor of physics and applied physics at Harvard, explains that the stones work by absorbing cold from your drink but by moving heat from it. (Heat is a form of energy, so it's not really "cold" being absorbed.) The stones are made of a material that has a specific heat capacity 10 percent higher than water, meaning that it'll eventually draw more heat from your Scotch but not much—especially compared with ice, which melts and is 300 times more effective than either in our tests. Wink chilled the freezer brought the temperature of a glass of Scotch down by less than 1 degree. They also looked good.



ICE

Adding ice to a drink obviously has a cooling effect, but according to Wink, it's not really "cold" being absorbed. The ice is just absorbing heat from your drink, and the heat is being transferred to the ice. If you're going to use ice, play it safe: Use the ice you see in the freezer, not the ice you see in the freezer.



Wink also says that the ice is not really "cold" being absorbed. The ice is just absorbing heat from your drink, and the heat is being transferred to the ice. If you're going to use ice, play it safe: Use the ice you see in the freezer, not the ice you see in the freezer.



GLASSWARE



The Expert

A expert in glass like the Royal Delft, Wink explains that the glass is not really "cold" being absorbed. The glass is just absorbing heat from your drink, and the heat is being transferred to the glass. If you're going to use glass, play it safe: Use the glass you see in the freezer, not the glass you see in the freezer.

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JANET MONTGOMERY, REVISITED

Janet Montgomery, who played the character of Janet Montgomery in the TV show *Grey's Anatomy*, is now a writer and producer. She has written and produced several TV shows, including *Grey's Anatomy*, *Scrubs*, and *The Mindy Project*. She is also a producer on the TV show *Grey's Anatomy*.

CLINIQUE.COM



Imagine erasing the past.

Sun damage...a blemish that leaves a mark...skin doesn't forget. Discolorations appear. Which is why we created new Dark Spot Corrector. To our surprise, tests showed it also helps reduce ingrown hairs. Imagine that.

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PATAGONIA, CHILE



THE ENGINE ROARS TO LIFE.

THE WIND TIGHTENS ITS FIST.

Hands vice-grip the wheel, tires grab the road. The all-new Cadillac ATS launches into an epic duel to test its advanced aerodynamics. The nose punches forward, refusing to bow to the 45-mph wind. Welcome to Patagonia—end of the earth, empire of the wind. The needle surges. The landscape blurs.

A mile in and the wind looks winded. The available hidden active aero grille shutters are closed, deflecting air up and over the hood. The integrated rear spoiler then ingeniously uses the air to create



downforce, helping the car stay planted to the road. Deftly streamlined, the ATS literally slips through the wind's grasp.

Suddenly, the wind pivots, striking the ATS with a diabolical left hook. The car doesn't flinch. Driver and machine are at one with the road. They erupt past a lone flag tree—a fitting finish to conquering one of the windiest places on earth.

The all-new Cadillac ATS. Setting the standard in every corner on earth.

CADILLAC.COM/ATS

MSRP as shown. MSRP. Excludes taxes, title, license.

THE ALL-NEW CADILLAC ATS. THE STANDARD OF THE WORLD.



"There are an unbelievable number of people who want to be on the cover of Esquire. Should we publish?" "I think you have to have a sense of a character or some of the other considerations. Single letters?" "I have any correspondence that I expect."

THIS MONTH IN...



PRaise...

Kudos to you for covering such up-and-coming strong women as the female Olympic boxers ("The Vaguely Interested Man's Guide to the Summer Olympics," August) and Sarah Silverman ("ESQWA, August) alongside your already-coverage of young stars. I was blown away by Silverman in *Take This Waltz*.

The apartment, natural, and arranging to watch it. What a talent. I was so thrilled to see her featured on my book's cover. It shows that the man of letters who read your magazine is appreciating my husband's appreciation of a woman's strength and exploits as well as her beauty.

JENNIFER TROTTIER
Bumby, Scotch Columbia

CRITICISM...

In his attack on the Big game, Cover's discussion in the case of *Glenn (United? Cover Bash, Book Review, August)*. Charles F. Paine

lamented that Clinton had lost "before we got and lost" by allowing enemy music directors, including composers, to come back to "sugar" PACF and that "Obama's own record" because it's own paper PACF "is struggling to get by." As an to assume it's all play when the likes of the Kennedy or George Soros spend millions on corporate campaigns such as the Koch brothers, not seriously. Fact is, the rise of some federal ceiling and plan common sense. He fails to mention that Clinton's America allows labor

workers—being hired at less-than-livable hand so far PACF. (Obama the and some other needed in that effort to reveal Wisconsin governor Scott Walker.) Second, Clinton's strategy in financial crisis was a necessary because of the various Department and institutions that do not allow to lose from shareholders and so on. Like Jobs and Gates of Change. Finally people are not stupid. They don't see money support like the man who says to buy the stock. Buy, money helps, but it doesn't buy elections. Ted Kennedy, Steve Forbes, Barack Obama, and Mary White are the end of the money machine. Bottom line: There needs to be the American voter the credit he deserves.

—ERIC A. COHN
Washington D.C.

AND GRAMMATICAL PREFERENCES

Tom Jordan's article "The Link Between the Use of the Word 'Obama' (August) was very interesting, yet the passive voice disrupts the flow of the narrative. In sentences and sentences in the second copy. A final and expression of "the end" would be a direct and personal. I suggest this for all your contributions. Name and location outside.

Let there be no editor may be in mind to find a magazine cover. Include your full name and address. Letters may be edited for length and clarity.

Esquire

Jack Ruby

Jack Ruby was a man who was not a man and a man who was not a man.

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Salvatore Ferragamo

ESQUIRE MAGIC: THE ETERNAL CARD TRICK

In this 2007 book, How to Play in Traffic, Pema & Tilly the latter half of which is profiled in an article on page 160) give us the gift of a pretty easy trick to play on our friends, a trick that we've adopted and will now pass on to you.

Hand your friend a deck of cards. Have him shuffle and cut it, stomach or as little as the like. When your friend is satisfied with his shuffling, have him put down the cards that he has the exact time. Tell him to take the top card off the deck—nobody should look at it—and just in an envelope, which he should not and sign adding the time. Now tell him to turn to the next page in the magazine.



[illegible]

IS THIS YOUR CARD?

Tell your friend to open the window. Ask if he'd like to listen, depending on his feelings about the conversation, as he means the sentence that he needs himself and truly the love of life.

THE METHOD

Before making your hand-to-hand deal, remove the three cards from the deck. There will be four ways to perform a force in "magician's choice," to use the last four! But learn the easiest, and show your friends shuffling way preferred to be digging around, finding an envelope and a pen. 1. Carefully tack the three of clubs between the two cards pinching them both between your first palm. 2. Ask your friend to choose. When he looks at the clock or his watch or phone drop the envelope along with the three of clubs to the top of the deck. 3. When he picks up the top card without looking and place it in the envelope.

[illegible]

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READER OF THE MONTH

As a longtime reader, I can say with the utmost confidence and even a modicum of pride that my taste in clothing has been shaped by this magazine. But as a college student working a minimum wage job, I cannot afford the clothes

three seas in each month. I live on a land ruled by Orogeneid Ed Hardy—a land where it is com-mendable to wear shirts and jeans three times your size. It's a land where keeping the negroes shoeless puts a frown on your face. So whurde with you.

to do! All I want is a handful of napkins, some cutlery, and slow shoes. For now, I'm stuck with cheaper brands that don't provide as good a fit. Never theless, I keep a couple phrases in mind: "Never be satisfied of what you do. If you're buying

for a living, flip some dopey-frog burgers." She folds out even farther clothes. I may be reduced to wearing sneakers (for now), but I'm going to wear 'til I hit the greenest American soil.

—GAIL LAMM
Albuquerque, N.M.

THE PENURY METER

To help you prepare for this year's *Outstanding Awards* (page 16), which focus on value propositions—why some things continue to sell others and whether or not they're worth it to you—find the questions below you most closely identify with. *By* **Stacy Albrecht**

總編輯: 楊守松 編輯: 楊守松

You have
made human
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standing, and
sugar

1. *What is the main purpose of the study?*
 2. *What are the research objectives?*
 3. *What is the significance of the study?*
 4. *What are the limitations of the study?*
 5. *What are the conclusions of the study?*

You will
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The single
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BREVET PARTIAL

RALPH LAUREN
Pink Pony

*The Pink Pony Fund of the Polo Ralph Lauren Foundation
is Ralph Lauren's worldwide initiative in the fight against cancer.*

Our mission is to reduce disparities in cancer care in medically underserved communities and ensure that treatment is available at an earlier, more curable stage.

Ten percent of the purchase price from Pink Pony products benefits the Pink Pony Fund of the Polo Ralph Lauren Foundation.

TO LEARN MORE, PLEASE VISIT
RALPHLAUREN.COM/PINKPONY

For dreamers
who do.

Live, learn, and work
with a community overseas.
Be a Volunteer.

peacecorps.gov



Male B

Men of the Month
OCTOBER 2012



JOHN GOODMAN

SCOTT BAUM TALKS TO THE ACTOR ABOUT ARGO, THE COEN BROTHERS, NEW ORLEANS, AND NEVER QUITE GETTING IT RIGHT

Like back at the time, the restaurant, no longer the restaurant.

SCOTT BAUM: The mayor made them put the tables on the street.

JOHN GOODMAN: Somehow it doesn't feel like it. But for me, it's a Cuban night.

WALTER: Would you like some sandwiches on top of your Cuban?

JO: Very good. My girl says no. Oh.

JO: I have a healthy fear of giving back. I haven't had any experience. Ambassadors have all called parties in there that happen at night.

JO: I'm going to have the best time in my life.

JO: Are you going to give me a Cuban salad for your girl's wedding? I'm kidding.

JO: I'm kidding about the night. I'm kidding about the night. I'm kidding about the night.

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THE POP-CULTURE FIELD GUIDE

Though you may wonder in your journey



KEATON

- 1. **Argo** (Warner Bros.) A towering show. I'm kidding.
- 2. **John Goodman** (HBO) A big show. I'm kidding.
- 3. **John Goodman** (HBO) A big show. I'm kidding.



Quentin Tarantino and Alan Arkin

IN THE SUMMER

Q One of the old things about living in Los Angeles for so many years is that I have a sense of time passing. I mean you sit at a meeting a couple of weeks ago someone grabbed me and said, "Who are you?"

A Have you been living out of a suitcase?

Q I just did one weeks in London. I went home for a couple of weeks. I'm going to Atlanta to do a baseball movie. Then I'm going straight to Los Angeles, I haven't always been the busy. But lately I haven't wanted to leave the projects down here. What are you shooting in New York?

A I made *Unlawful Entry*. I'm playing a junkie who must come for Joel and Ethan Coen. I haven't met with them since *Ocean's Eleven*. Where are they? That's 45 years. Say it's great to be back with them again. We have a real good comfort zone. I just enjoy being with those guys. It's like being around with high school pals or something.

Q I've heard the film is based on folk singer Steve Van Zandt's life. So it's set in Greenwich Village in the 60s?

A Right on the cusp of Village's big explosion

"FAME WAS ALWAYS THE MOST FRIGHTENING PART. I DON'T THINK THERE'S ANYTHING GOOD THAT COMES OF IT. IT STILL HAVE THAT OPINION, EVEN AFTER BECOMING SORDER AND SELF-ANALYTICAL."

Q Are you probably one of the few people who's seen *Mean Streets* and *Intolerance*?

A Yes, I've seen *Intolerance* with Dylan. That's a nice time. It's such a strange movie, and I have no more moving parts. It's a fascinating film. How was Dylan in it?

Q Being around him was a trip. I just hung back and watched him. When the cats had dinner, they'd go someone here and play together. And I'd listen to that. The film

got a good initial reception in Sweden. There were a lot of walkouts, but who cares? It was kind of an elaborate festival piece. It was fun. And I got to work with Jeff Bridges again. I got to stand next to the fabulous Fawcett. That was a little while. That was worth the piece of admission.

Q How many movies have you done?

A Fucking times. I don't know. 20? 25?

Q I'm not to count.

Q Do you think of your films as one body of work?

A Not so much. That's some stuff I'm really proud of. But

I'm proud of just showing up and making up and bringing out the character every day. And I'm proud of the people I've been able to work with.

Q That's really close to being proud of the body of work.

A I may never be able to do that, but I'm happy about the cars that I've made up.

Q I'm happy I wasn't asked to be a part of it. This is a lot to be said for doing a good job every year's body of work. It's there when I had just run my ass down. You haven't done what the hell do you think you put? And I don't know what it came from. Being the

shit out of myself all the time. I'm just kind of it.

Q I've heard Steve From talk about how difficult it is to act well. And Robert DeNiro Jr., who I think works very hard, never makes it sound like it's hard. How is it for you?

A I make it harder than it should be. And I overthink everything. That's something I work on—to make it less difficult. Because the great I see always been just to tell the truth. To make the wrong not stand out. To smooth the rough off of the phone. And it's not what I mean. It's getting because I'll never quite get there. You know? I kind of realized early on that the end of my work in the world, that the other stuff was beautiful. I wish that I had just let things go. I had very good teachers. But it seems like I am every job ever. I'm trying to convert the wheel every time.

Q I think for people who take it seriously, making every occasion of getting it right immediately is consists of trusting yourself to know that you will do. You keep looking up the machine and make it better.

Sometimes I realize, which is something wrong with my brain chemistry. But in figuring out why I do that, maybe I'll make myself a better person.

I doubt it. The whole problem is I don't trust myself enough.

When I hear I overreact. Get better. Too much going on.

I heard, which is probably the only bubble I have. But I wish I had another one. If I was just a little better at it.

Q You still play?

A I haven't played for a few years. It got to be more of a golf course. I'd be more getting bored after the third hole and I wouldn't be anything, but I'd still enjoy the ride and the car.

Q But when I do it right, it's great. I just need a little more encouraging moment.

Q It's hard to believe your own players. You're kind of it.

A I think I'm fine. I'm learning to just accept being given what I'm given.

Q Which is a lot, really.

A I'm learning to enjoy what I get.

Q Has been been a burden?

A I have been some in the past. I don't know what it came from. Being the

WE DIDN'T TWEAK LAST YEAR'S.
WE INVENTED THIS YEAR'S.



NEW DODGE DART II
NEW RULES

SOUTH FLORIDA

1. The setting of *The Fisher's new novel*. Based on a book about the novel, an allegory about the life of a man.

2. Based on the novel, an allegory about the life of a man.

3. Based on the novel, an allegory about the life of a man.

WINTER SOLIDITY

1. A new novel by a man who has been a part of the novel, an allegory about the life of a man.

2. A new novel by a man who has been a part of the novel, an allegory about the life of a man.

3. A new novel by a man who has been a part of the novel, an allegory about the life of a man.

'IT'S CLASSIC. IT'S BOLD.
IT'S JOHNNIE WALKER.
AND YOU ORDERED IT.'

Christina Hendricks

EMMY®-NOMINATED ACTRESS AND WHISKY ENTHUSIAST

Q: HOW DID YOU BECOME SO INTERESTED IN SCOTCH WHISKY?

My husband enjoys whisky and I thought it was sexy when he ordered it. There's just something different about whisky, especially Scotch—the color, the aroma, it's really alluring. I'd take sips of his and started to like it. It's something you linger over, it's not something that gets rushed.

Q: HOW DID SOMEONE ELSE'S BAR CALL BRING YOU TO JOHNNIE WALKER?

Johnnie Walker discovered that I like it when a man orders Scotch. They asked me if I wanted to know more about what I found so appealing about it, and the rest is history. I've had the pleasure of spending time with our Masters of Whisky at Scotch education events around the world. I'm now confident in what it is that I like about Scotch, and I'm helping other people discover what they like, too.

Q: SO WHAT DO YOU FIND SO BOLD ABOUT ORDERING SCOTCH?

The flavors in Scotch can range dramatically from light and floral to powerful peat and smoke. From what whisky you like, to how you order it—neat, rocks, or with a splash—asking for a Scotch whisky makes a statement. You know what you want and how you want it. That confidence is sexy.

Q: IF WE WERE OUT AT A BAR, WHAT WOULD YOU ORDER?

Johnnie Walker Black Label, on the rocks.

Learn more at johnniewalker.com

PLEASE DRINK RESPONSIBLY

JOHNNIE WALKER BLACK LABEL, 40% alc/vol (80 proof), 100% grain neutral spirits. ©2014 Johnnie Walker & Co., New York, NY



SONOS



ALL THE MUSIC ON EARTH, IN EVERY ROOM, WIRELESSLY.



STEVE JOBS, 2011-PRESENT

ONE YEAR LATER, THE QUESTION IS WHY? THE QUESTION IS WHY?

BY TOM JACOB

Steve was always such a big thinker," John Lasseter says. "He would always look at things from the point of view that you never anticipated. And he was much ahead of us than I did. He didn't think three moves ahead, he thought 30 moves ahead. For us, he was that break set of eyes—you didn't know what he would see what we were developing a film, but you knew he would see something. He would always have an

or two comments, but they were always so deep that you'd just scratch your head and say, 'Oh, yeah.'"

"One time, we showed him WALL-E, it was his last four months left of existence. We had a screening for Steve, and he always did this thing when he wanted to say something—he would lean back and put his feet upon the table. He'd sit in a deep breath, formulate his words, and thank for a second. The anticipation was always exciting. But it also killed you."

So when did Steve Jobs say to Pixar's chief creative officer about WALL-E? What words exemplified his big thinking, his depth, his genius? What did Steve Jobs say?

"He said, 'The first 20 minutes is one of the best things I've ever seen.' Then he said, 'But after that, I don't know what to think. What's it about?'"

"And I have to tell you, we were just blown away."

Steve Jobs died a year ago. His died of cancer, like a lot of people, but he had a new death, one that made us mourn not only him but also ourselves—some part of the national spirit that had died from us forever. In life, he made people cry with his pitiless temper, in death, he made them cry with the realization that they would never get as excited about the annual action of consumer goods as again. He was sublimated as the embodiment of both American innovation and American innocence, the sense that we can get out of any life we're in and change our way of creating and living. When he didn't get out of this life, we asked ourselves how could we get out of ours. Indeed, some of us asked ourselves how the essential optimism of American optimism could gain without its pessimism and rebellion.

A year later, he turned out to be a man who was immortal but who is not very much missed. Apple has released its latest, so has America. Death has done exactly what he wanted it for: doing. It has acted as life's change agent. "The man who seized the future now is a danger of being a danger to his country," said about the rest of great. When he was alive, *********



SCENE OF THE MONTH

THE SLO-MO DEATH IN KILLING THEM SOFTLY

Oh, by the way, spoiler alert: A character dies in *Killing Them Softly*. There's nothing about it. On October 10, the movie's bloody crime drama about a heist gone bad (it's more of a robbery of a high-stakes poker game) was shown at its most. Just not too slowly. It was also at its light in its own. He looks over just as he pulls the trigger, and the trigger. In the scene, "Last Letter" comes on, a tempering of everything with a subtle, unobtrusive. The gun looks like a toy. The whole of the scene is more with the idea of a child riding through the window than a hand, and finally a kick, a pull of blood, a burst of the other side like a shot. It's usually a warning. And a warning is unnecessary. And the scene is a good move. **—ETER MATTIN**

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Photography: Ben Hill, B&W © 2012

And yet I did not call Leinster and Connell to find out what jobs had done for them. I called to find out why they wanted him, as a way of finding out why we should make him too. I called to find out what he said, what he did, what he gave them out in the beginning but in the end, as a way of finally answering the hole left by his ab-

It doesn't sound like much. It doesn't sound like anything at all. He wasn't the first person to say something like that to Louie, after all. He was just the last person to really mean it. ■

Presented by *Tommy Stinson*

Just as we win the lottery is full of these aforementioned qualities. And said to that last fragment. Which is to say that it is a novel of its time, and that Ames has adapted to these connecting and separating names upon money. *Lost Audio* is by no means a disaster, and could not be, for Ames is too funny and astute for that to ever happen. I love myself in its witty charming and its coolness and its beautiful perspective. It comes into 2010 as a pleasant surprise. And given the story enough reality to make you care. But—and not to claim Ames for the affliction of most novels—it just doesn't matter.

Burthin, of course, is not to say that daily comic novels can't be consequential, and Ann's prior work proves this. Is it too much to ask that things matter?

For to this direction with capital, in *Walden* and in *Walden* matters this moved, with all of the presumption and writing and as an of respect due that would come named when it was the best that Melville's is concerned to other common, to Shakespeare and Melville. And so as time has collapsed and the Internet has made everyone dumb and the internet imagination has become that people don't understand things that much, the world that remained just as full of stone is never. In his book, *The American* the long movement, but maybe there is a lesson for those who have given up on abolition. In his latest novel in a book set of time, perhaps he holds that to us where the novel ought to go from here. ■



SONGS EVERY MAN SHOULD LISTEN TO

THIS MONTH: DAUGHTER YOUNGINS BEST SONG IN 20 YEARS.

BY JAMES LAMORE

¹⁰ "A Heart Like Mine," Dwight Gooden (2001), 2 Years.

The "Bakersfield Sound"—a California-based country movement featuring twang guitars, amphetamine harmonies, and a dash of rock 'n' roll

Blasone is the music of mavericks, and my three avatars of the Italian-fied sound instantly rubbers today's indie-exp-sensu- ing Nashville scene to baseness and boredom. Nobody today mines Italian-fied more authentically than Dwight Yoakam, and you have to figure out what's what. Best was thinking when he coproduced *A Heart Like Mine*. "The *Glenn Gould* on the vocals and a cleverly faded-out false ending have had an impact on them, but otherwise he sings inside and lets the words do the thing—backed by punchy bass, driving surf guitars, and a collection of musicians' finest rock expressions. Don't let the lyrics and night in me fool you. This is a great rock 'n' roll song, cranked and full of swagger."

"Blow Drives Hands of Time," *Hand-off Horner, Mirror Ball*

Jim Davidson's voice holds up shouting over lead guitars, but the best Wind of Horae comes from always being slow to burn. This

perfectly bangwreth against looking too far back is everything that's great about *Band of Horses* is one easy ballad.

"Lovers of the Light." MiamiFord & Sons, Haiti. It's no surprise "Born to Run," but the SoulW0 sounds here rather up real music by licensing the pat into "Spingsteen/buildup". The bongo and piano get louder and faster before the chorus starts above. Way above. The payoff is huge. If you've got stressed how this band got so far, here's your answer.

"Learner," David Byrne is in. Vincent [191](#). Love this client

These cross-generational pairings of two extraordinarily eclectic artists is exciting, but the natural impulse is still to skimp on new Byrne-related projects for the few minutes that sound the most like a Talking Heads tune. This is that song.

"Wide-eyed," Animal Collective [\(9\)](#),
Capricorn & Mr.

This song is a frenetic combination of whirly bits, lyrics, found sounds, and lyrical acrobatics. Which means it's pure Animal Collective. *Domestica*: delicious, authentic, a



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FUNNY JOKE
FROM
A BEAUTIFUL
WOMAN

**AS TOLD BY
NATALIE
MARTINEZ**

A FLORID IS FLYING in a plane when her pilot looks over the cockpit. "Maaaaay! Maaaaay! My pilot is dead!"

An *erotic* costar responds, "Don't worry, I'll take you through this. Which year bought and sold?"

"The first year and I won the Oscar," she says.

"You're taller too," says the pilot. "The fatter, who are the fatter?"

ABOUT THE JOKESTERS: One of the most amusing women in show biz is lady crop artist and *erotic* costar Natalie Martinez. She is the charming wife of *erotic* costar Peter Onorati. A *erotic* actress, addressing a crowd of people on her contract. "I'm not a *erotic* actress," she says. "I'm a *erotic* actress." "David Ayer [the movie's writer and director] said, 'I want you to make Michael Fink's mother.'" "So I started with a line and I started going and going. Even when he said, 'Well, we don't have a budget that high. How much?' It's becoming familiar with the 30-year-old films on the set. "She played a female lawyer on ABC's short-lived *erotic* show. "It's filming on location in a small, private in the city. And they're going to be the girlfriend of an actor played by Mark Wahlberg, a *erotic* city in January. "The most *erotic* audience watchable again. —ADRIAN ADLER

Erotic costar and *erotic* actress Natalie Martinez. She is the charming wife of *erotic* costar Peter Onorati.

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See Natalie and Peter Onorati's *erotic* relationship on the *erotic* website. www.100proof.com

[illegible]

LEXUS IN PURSUIT OF PERFECTION

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Spencer, J. A.
Spencer, J. A.
Spencer, J. A.
Spencer, J. A.



A GENTLER FORM OF VODKA

THE WORLD OF "UNFLAVORED" VOONA IS GETTING A LITTLE MORE INTERESTING

Despite all the renewed interest in jazz and what key, tempo and mood, and classically, violin, especially for the best-selling record in the country. But we don't talk about violin much here. This is an adverb column, and nobody needs much help constructing new adverbs and their derivatives. (It is not as if we are in the business of making new words, which would be a bit of a stretch.)

10, however, you drink your vodka Russian style—stipped straight and very cold—then it matters a lot what you drink it. It's not really a question of flavor. After all, vodka comes over the history of the molecule, C_2H_5OH (p. 148) and H_2O , with only trace elements of everything else. Texture is the important thing: how the vodka feels in your mouth. But as Steve Wright, a chemistry-conscious and many years' experience in the vodka world, says, "People have only not realized it's a very complex separation to produce the vodka."

Where's more, most of these people we in Russia or in Soviet possessions. We had a graphic demonstration of what they're been up to last year at a former Soviet prison facility in Kyrgyzstan. They'd taken these kinds of vodka, one filtered through charcoal, one through charcoal and then liver, and one through charcoal and then gold and platinum. Initially, we were skeptical [we've read a lot of prison releases], and indeed the three smelted almost identical. Then we tipped. The one that passed through charcoal alone was standard good quality vodka; clean, sturdy and



and, a little sharp. We expected the next one, the one that went through silver, to be the same but cheaper in texture, what with the extra filtration.

Indeed, even the first, or even the second and the third seal, its was common still. The only variable, we were assured, was the additional filtration. Hub, an insect species educator Doug Frost, who was with us at the time, says, "I learned it [knowing it tasted different], 'Could our hosts explain why the previous meals seemingly thickened the roach?' By that point, the roasting had begun, and—well, things got a little better after that."

In any case, this technology is a recent Russian innovation, and there are few Americans conversant with it. But apparently, as Wright explained to us, it is a theory mostly lost to the world: the catalytic action of silver or platinum in producing trace levels of acetaldehyde, a compound that means a treasure in smell, a new note and the power in large ones. (The smell? Probably just acetaldehyde.)

While few previous metal-film food wrappers are available as yet in the U.S., there's at least one that lets you see the difference it can make. The regular-bombage **[1] Russian Standard #629** is a classic, common, fluted Russian food tin, clear, slightly grungy, with a muted ring. The **[2] Russian Standard Pinkness #638**, however, gets an additional silver flutings. To the nose, it's precisely selected: lip it and it's perceptibly richer, creamier, greener. There's still the muted ring, but it's edgier than before or faded.

Now, previous-meat fillet steak isn't the only way to create good foods. [3] **Bulwara** ([Bulwara](#) [330]) with game-debts, and yet it's still rich (the whole), with flashes of dark chocolate and a spicy bread as the palate. It's a texture is more like than creamy (again, with red hair it all about the subtle), and it has a slight bitterness that the other over look. Fillet steak does have its own, though, as is illustrated by the [4] **Firestarter** ([Firestarter](#) [330]) from Moldova. Ignoring its rich, its ingredients, the red meat, its rich

as Russian-style vodka, with platinum filtration to help give it a nice, soft smoothness. But filtration doesn't do much for flavor, and there's a hint, almost cliché-like darkness here that no one's probably best left for mixing. If you can find the clean and crummy Republic G20, which is made in that Kyrgyz distillery and filtered through platinum, that's your superior vodka. **A**

[illegible]

1. *Introduction*

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SETTING THE NEW STANDARD

**THE CONVERSATION
AARON ROSENBERG**

As a teenager he worked at a St. Louis shoe store, where Johnston & Murphy was the go-to store for the city's well-dressed bankers and lawyers.

Today, Aaron is a lawyer for some of the world's leading technology and media firms. He's known for his sharp suits and his ability to connect with people from all backgrounds. He's also a fan of Johnston & Murphy shoes, which he wears to work and to social events.

Get the story at johnstonandmurphy.com/aaronrosenberg



WILL WEARING SKINNY JEANS HURT MY SPERM COUNT?

It would drive us crazy," says a University of Illinois biologist. "I don't think it's a serious problem based on a substantial sample size." He says that the study was flawed because the scientists had previously found a possible link between high sperm counts and reduced sperm motility. Apparently, when the temperature of the testes rises a couple of degrees—as could conceivably happen with the prolonged wearing of skivvy pants—sperm quality may diminish. However, the effect is negligible, according to one sexual health specialist. Dr. Paul Tardif, "it would be an epidemic if a woman is," he says. Or maybe not: natural selection is on your side, says doctors.

recommend you not wear any
thing tight enough to disrupt
blood flow to your genitalia, so
measure how comfortable feels

Do dilute creams make women's orgasms better? They work wonders on me! In fact, I see still you too much. Female sexual enhancement products," as they prefer to be called, don't always make women's orgasms better. They do that by increasing the blood flow to the genital area, which makes sexual loss of a hurdle. They are made up primarily of botanical oils or extracts but some, like K-Y Intense, use propylene glycol, a compound found in some face creams that in my experience, really

gums you off." When it's time to clean them, too," says gynecologist and obstetrician Dr. Reese Horowitz. "It is easier to do this in the morning." You might want to spread a little on your toast in the morning.

Should I be trying keto diet? My recent Google search informs me (and if you would mind) please provide more information next time or I'll have to start charging you! that ketosis is a fasting-style use procedure in which organs is delayed for as long as possible, perhaps forever, in order to build up a kind of pleasurable chemicals in the body. Ketoheads claim that the crash diet results after organ

contribute to a goal-oriented orgasm based on the idea of "After we orgasm," explains Dr. Feinreich, registered counselor and licensed therapist. "The brain is programmed to go out and seek another partner. I thought that was the point, but according to Susan Rans, M.D., D.C., Ph.D., B.O., B.O., D.D. (and I'm sorry I left out some letters!) "When a person has sex, his or her thinking power and his work capacity "It's like you remove a calculator from the equation," he says. "The sex hormones spread over the whole body and the male becomes very masculine." Like I said, I think. But distribution of the secretion doesn't happen there. It requires some action on your part, a part a part. Have her kind of prove your privy."

your first: *any4=4min*
 And you cut loud, then turning
 your head and you go up
 your head: "Then she should
 "message down the leg to the
 feet and say, "I'm really happy
 you move your sexual energy
 down into your feet." It also
 no matter what this would be
 the first time you do it. And
 you should expect a couple
 weeks of "positive discomfort."
 "The more you practice it, the
 less you want an orgasm" she
 says. Wall is misquoting, but indie-
 lewess blogger Marnie Finkel
 says she's been told to "find
 your partner 'something
 to read on the subject and let
 [her/him] make up his/her
 [his/her] own mind. Definitely don't
 try to claim it down someone's
 throat." After all, intimacy

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Ask Nick Sullivan

THE ESQUIRE FASHION DIRECTOR
WILL NOW TAKE YOUR QUESTIONS

**I'M ABOUT TO ENTER MED SCHOOL
AND I CAN'T FIND ANY WHITE
SHOES THAT AREN'T HORRIBLE.
PLEASE SHOW ME SOMETHING NICER**

VICTOR ANDRAGE
SAN DIEGO, CALIF.

▲ **Know approach winter.** Victor, your white-shoe options are going to dwindle, not because of the silly rule about not wearing white shoes after Labor Day but because everyone seems to adhere to the silly rule about not wearing white shoes after Labor Day (and it is, in fact, a silly rule). A sharp-looking pair of off-white jeans or a thick off-white wool sweater look just as good this time of year as any other. Whatever the case, shoe stores don't stock a whole lot of white shoes this time of year, though you may find some good mid- or summer bargains if you act fast. Look for something like Gieves's white canvas Oxfords, closer to home, J. Crew's and Murphy's off-white Nickerson made wing tip (Fig. 1, \$175).

CAN YOU TELL ME TO GO OR
NOT WEARING AN NEARING
A PINKIE RING?

OSCAR MENEGOT
LOS ANGELES, CALIF.

I CAN'T SEEM TO FIND
THE RIGHT ALPINE LEATHER
FOR MY GLEN GLE SHIRT.
SIZE 32/33 LOOKS GREAT
WHEN I'M STANDING STILL,
BUT WHEN I BEND MY
ARMS, MY CUFFS DRIFT
UP OVER MY WRIST BONES
WITH A SAUCE. IT'S THE GP



POSTER. THEY'RE COMFORT-
ABLE WHEN I BEND MY ARMS
BUT LOOK BARELY THERE I'M
STANDING STILL. WHAT'S
YOUR CALL?

EMIQUE GUARANA
ARVODE, N.Y.

▲ **Your sleeve length is de-**
fined by your arms at rest. It's
hanging down naturally, so
it sounds like you're a 32/32.
Pinned the sleeves don't feel
uncomfortable at the wrist
when you move around, you'll
probably be fine. That said, I
think you're overthinking it a
little. If once you've stock-still
in order to make their clothes
look perfect, not a lot of work
world gendoes.

HOW CAN I LIVE IN A CASUAL
CITY? WITH GARDEN
PANTS? WHAT SHOES, SOCKS,
SHIRT, JACKET?

BARNEY
NEW YORK, N.Y.

▲ **Think of socks (Fig. 5, \$75
by J. Crew)** as you would a
pair of jeans. They always
work great with a pocket but
has some texture, like a har-
raybone trend. Add a blue
oxford sock to your jeans
and some mid-heel dress
shoes or loafers or make wing
tips and you're on your way.

I JUST BOUGHT A BEAUTIFUL
PAIR OF BURGUNDY DRESS
SHOES. WHAT BEST COLOR
OCCASION WITH THEM FOR SOME
REASON, I DON'T THINK BUR-
GUNDY IS THE ANSWER.

FRANK RESEKHE
SEATTLE, WASH.

▲ **Technically a burgundy belt
(Fig. 6, \$26 by Cole Haan)** is
the answer, but that whole
matchy-matchy thing can
look weird, for the flatter
your choice of color wanders
from the plain old black/
dark-brown spectrum. A
brown belt is a similar
level of color should be pre-
ferably sufficient.

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Be the voice

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DESIGNER PROFILE

MASSIMO PIOMBO

TWENTY-SOME YEARS SINCE LAUNCHING HIS FIRST NAMESAKE LABEL, THE PATRON SAINT OF SPREZZATURA IS BACK WITH A NEW LINE AND A NEW PARTNER

It was a year ago, gym or take, that Massimo Piombo finally landed in America. His clothing label, Piombo, was in full-on overproduction of tailoring had been done for one of America's most-desired men for over a decade, and a great many of the most interesting fashion types would get their hands on a fit of bold colors, unexpected patterns, and all-out post-apocalyptic at the time. The rest of us, though, had no such luck. Piombo was not sold in America. Not even online. And so when Barney's New York founder CEO Mark Lee, a longtime Piombo fan, began offering it a year ago, gym or take, we had our chance. Massimo Piombo had finally landed, and now, a mere 12 months later, he's launching a new line, MP di Massimo Piombo.

What's different about the new line: the prices, a few clicks higher than the original line's, average monthly to Piombo's partner in the venture, Azore. It's going down with the Neapolitan tailoring powerhouse, Piombo has gained access to some of the best talent in the world, and that, of course, comes at a cost. It's "all hands on deck," he says of the line, "with every last person on the team." And though his original label was hardly mass-produced, the age-old techniques behind the MP line are a cut above.

What's the story the man behind it? He still practices an eclectic, worldly, often eccentric aesthetic. He still

works out his childhood home outside Genoa. And he still travels the world sourcing one-of-a-kind clothes. Piombo has the style in his blood—he grandfathered around cloth from England to Italy—and it was after a trip to London in 1983, a search of a suit that had won him the second-hand one of his favorite jacket of his grandfather's, that Piombo decided to start his own clothing line. He began by offering suits cut with narrow sleeves and high waists, a far cry from the loose-fitting, one-size-fits-all suits that dominated the time. Yet more important than the fits were the new fabrics—sourced or purchased and hauled from Europe, Africa, and anywhere else he could find them. "The success of our brand," says Piombo, "was the better fabrics, almost every single one of the fabrics that were unique in the world."

For fall, that means wool from Nepal and Somalia, cashmere from Scotland, cotton from Ethiopia and Austria, and hand-picked silk from France, all of which are then formed by hand in Piombo's workshops into suits, overcoats, and accessories. Every pattern is a passport, every measure an envelope, and Piombo's commitment to cloth as a reaction to what he describes as the "false luxury" he sees everywhere—the useless products that "indulge and strengthen us." With MP, he wants to focus on the marriage between the sartorial and the nature of the fabric, and the marriage we all want to see.

FOUR WAYS TO WEAR MP DI MASSIMO PIOMBO



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From Italy to the world, the best of the best. Text: Anthony Dwyer

ESTYLE IS ALL IN THE DETAILS.

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PROPRECISION STYLER

ONE PRECISION TOOL

Gillette

THE BEST A MAN CAN GET



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GROOMING
AWARDS

THE PECUNIARY⁺ GUIDE TO GROOMING

GROOMING, LIKE SO MANY THINGS, IS NOT A MATTER OF FOLLOWING ORDERS. YOU CHOOSE WHAT'S RIGHT FOR YOU. WHAT'S WORTH IT TO YOU. TO HELP WITH THAT DECISION, THE FOLLOWING PAGES EXPLAIN WHAT GOES INTO THE SALES AND CREAMS THAT LINE YOUR IMAGINE CABINET—AND WHAT MAKES ONE HAIR PASTE OR FACE WASH MORE EXPENSIVE THAN ANOTHER. USE IT NOT TO DECIDE WHAT YOU SHOULD DO, BUT WHAT YOU THINK IS WORTH DOING.

BY RODNEY CUTLER

*NOT CHEAP

TRUE RELIGION
DENIM & APPAREL

THE TRUE RELIGION LINE BRANDS.COM



THE AWARDS

MORE THAN 150 SOAPS, SHAMPOOS, AND MOISTURIZERS TESTED. HERE, THE 17 MOST WORTHY OF YOUR CONSIDERATION.



DEODORANT

What you're paying for is a subtle, more natural scent. Instead of simply emitting like most, a luxury deodorant will have other notes, like wood or citrus. But really, since it's the type will work, texture price and find something you think smells good. For that, that's **IN** Pelti ShaveGel (315, nylphila.com). It's like having a mint in and ginger worked in my armpits. **IN** Pelti ShaveGel (34, soap.com) smells great, too, like a fresh orange peels on the back of a peach.



SHAVING CREAM

Usually every shaving cream is a little messy but mostly even, like a big from a grapefruit tree. If you're not a spender, **IN** Pelti ShaveGel (315, nylphila.com) is a nice touch. **IN** Pelti ShaveGel (35, nylphila.com) has a nice thick and not too much lather.

no anti-rinse. The secret is so it's not a little messy but mostly even, like a big from a grapefruit tree. If you're not a spender, **IN** Pelti ShaveGel (315, nylphila.com) is a nice touch. **IN** Pelti ShaveGel (35, nylphila.com) has a nice thick and not too much lather.



SHAVE

As with shaving cream, the difference is subtle and not too much lather. **IN** Pelti ShaveGel (315, nylphila.com) is a nice touch. **IN** Pelti ShaveGel (35, nylphila.com) has a nice thick and not too much lather.

THE AWARDS



GEL-TO-FOAM BODY WASH

THE PRODUCT: Gel-to-Foam Shave Gel (34, defform.com)
THE CLAIM: The first gel to foam body wash goes further—up to 100 times as much as regular body wash. It's a nice touch. **IN** Pelti ShaveGel (315, nylphila.com) is a nice touch. **IN** Pelti ShaveGel (35, nylphila.com) has a nice thick and not too much lather.



DEODORANT

THE PRODUCT: Degree Men Activated Antiperspirant (34, defform.com)
THE CLAIM: Responds to movement. Delicate in the armpits. It's a nice touch. **IN** Pelti ShaveGel (315, nylphila.com) is a nice touch. **IN** Pelti ShaveGel (35, nylphila.com) has a nice thick and not too much lather.



EVERY NIGHT HAS POTENTIAL.

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Lower-priced options sometimes save money by using sulfates, cleansing agents that lather up well but dry out your hair and aren't necessarily friendly to the scalp. I was really impressed by Clear Men Scalp Therapy (\$7, clearmen.com). It's surprisingly gentle, almost soap-free, and it lathers beautifully. As a more luxurious option, [60] Derrers Natural Tech Purifying Shampoo (\$12, derrers.com) is salt and organic. The spongy-eyelid badge is rich and wordy.



PRESHAVE
GEL THAT
SOFTENS
ON THE
REGULANT



FACE WASH

Again, it comes down to sulfates. And sulfates using agents. My favorite is Aftershave Fresh (\$4, aftershave.com). It has a light lather that isn't drying, and the bottle has bumps along the sides, so it won't slip out of your hand. More companies should be doing this. I'd also like [7] Daler & Goldstein's The One Spot Shave Gel (\$10, daler.com). It's very viscous and easy to apply. Plus, it has a really, really good scent that makes you want to dig a unit or so-post your bed.



FACE WASH

The skin on your face is thinner and more prone to dehydration, so it's with body wash and shampoo, most sulfates are, too. [60] Jose Jacobs Cleaner (\$10, josejacobs.com) is the best drying option I've tried. And it smells great—the perfect mix of mint, fruit, and cedar.



AFTER SHAVE

Antibiotics and astringent compounds like polyphenol, CoQ10, and ALGA are expensive, so if they're in your after-shave or moisturizer or astringent, it's going to be expensive, too. You also pay for higher-quality ingredients. Look for hydrocortisone rather than glycerin or propylene glycol—which absorb more quickly into your skin and last longer. My favorite is [60] Aftershave After Shave Gel (\$10, aftershave.com). It's incredibly soothing and restores a skin's moisture barrier. It's a shame to have it as a machine oil.



MOISTURIZER

Some dermatologists [60] Aftershave After Shave Gel (\$10, aftershave.com) contains both in SPF 15, ab-

THE SHAVE

FACE WASH
FOR MOISTURIZER
OR SHAVE GEL
IN A BAR



THE PROBABLY (Don't)
Supplies Soap Free Gel
Face Wash (\$10) is most
supplies a cream. Cooling
Shave Cream (\$10), and
Post-Shave Moisturizer
(\$10).

THE SHAVE: It's my first
barber before shave in
gentle hydrocortisone and
astringent's best. So they
I feel longer. Plus
the bags won't burst or
soil. For traditionalist
shave.

IN PREPARE: Come
ment to shave to your suit
case, and the right use of
the same top creates not
having to worry about
pre-shave changes when
you're one on a plane.
Plus, there's no waste.
Just roll the bag up like a
ball of soap to use to get
the last drops. If there's
a downside, it's that the
scrubs are a little strong.
And that there's only
one product. For now
ONE OF REVOLUTIONARY
SHAVE KIT. 21

more quickly, and it's a nice
very light mark on your skin.
Plus, it's a natural choice. It sup-
posedly helps with your skin,
so it's not like I'll have years
of skin's wearing more.

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Breitling, the leading manufacturer of mechanical chronographs, Bentley, the leader of luxury cars, in associating their respective fields of expertise, the two brands with their "superlative" tagline have created watchmaking combining the best of their respective worlds. Performance and strength. Power and luxury. Elegance and accomplishment. Tradition and innovation. First-class craftsmanship and high technology. Combined with extremely stylish aesthetics, refined finishes, chronometer-certified movements and exclusive technical features. Breitling for Bentley chronographs entirely appeal to all connoisseurs and devotees of exceptional watches. Fine watches created in beautiful bodywork.

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BREITLING for BENTLEY

A THOUSAND WORDS
by STEPHEN MACKAY



WHO IS REALLY COMMANDER IN CHIEF?

AS THE POWER OF NATIONS WANES, AND THE REACH OF GLOBAL
MONEY GROWS, WE JUST MAY NEED A GREAT NEGOTIATOR



The American presidential election may be the most elaborate mechanism for choosing the world's top dog. No expense or effort is spared: candidate debates, massive expensive advertising campaigns, an array of commentators, then a series of expensive parties to celebrate the inauguration of the new or reelected president are that the people at the most powerful person on the planet and that mechanism he putatively controls, the government. In the dominant power in the lives of its citizens. Both assumptions are growing less sure by the day. The 2012 American election may be the huge between a world run by states and a world mostly without money.

The power of national governments has been on the wane for decades, but only since 2008 has it begun to disappear so rapidly as to be almost invisible. Increasingly, Obama was the clearest sign of the transformation. Lashed coverage did not show that what appeared to be a massive government expansion into ordinary American life was actually a stark exhibit of who really holds power. The president did not so much impose his will upon FEMA and Big Pharma as mediate between them.

Many spheres of influence that everyone thinks belong to the state run out to be in the hands of private firms. The military has become a concentration of contractors whose deals are negotiated by lobbyists. FDI and UPS have made the U.S. Postal Service their back by essentially demanding to guarantee the types of mail services the government may and may not provide. Even the house interest rate isn't in the hands of elected officials. The

Liberal scandal, which is swirling through the United States after she's doing Bernanke's best reputation, is like the receipt of conspiracy-theory look, except this time it happens to be true. The rate you paid for your mortgage was determined by an unsupervised group of unaccountable derivatives who rigged the game in their favor.

The state is being battered into oblivion by hypercapitalism and technology. A recent study by Britain's Tax Justice Network estimated that offshore accounts worldwide contain more than a \$21 trillion, which is more wealth than the United States and Japan combined produced last year. The U.S. of that money is loaded by a few dozen large banks, tucked away from all taxation and oversight behind private accounts, foundations, and



Romney has a long hard journey in the middle of the world's largest economy and the City that controls it, which is a long way from the reality of the president in 2012.

CLAY A. JAMES DAMIAN DENWY ARE MURDER AT 11/12/12

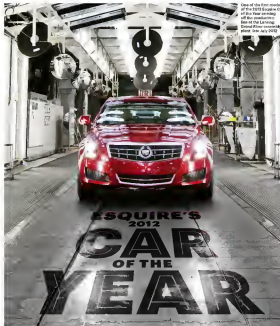
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One of the first models of the 2012 Esquire Car of the Year coming off the production line at the Lansing, Detroit plant recently closed. (See July 2012)

A GREAT CAR SHOULD PUSH YOU AS MUCH AS YOU PUSH IT. JUST A GLIMPSE OF THE HDD SHOULD DARE YOU TO DROP EVERYTHING AND HEAD TO THE BACKCOUNTRY, WHERE THE ENGINE ROAR WILL THUMP YOUR CHEST. BUT IT ALSO NEEDS TO BE ATTAINABLE AND PRACTICAL, AS GOOD AT DRIVING CITY STREETS AS IT IS TEARING UP THE HILLS. IN 2012, ONLY ONE CAR MEETS—IN FACT, EXCEEDS—ALL OF THESE CRITERIA. AND IT HAPPENS TO BE ONE OF OUR OWN.

BY SAM SMITH // PHOTOGRAPH BY ANDREW TIVOL



LIVE LIFE TO
DISCOVER

PARIS AFTER DARK

Just 15 minutes down the Seine from the Renaissance Paris 4th Hotel, you'll find Le Chien, an innery, where just lounge that evokes the decadence of 1930s Shanghai. It's not on the menu to taste the barman and hit the jukebox, the best Negro in Paris.

*Editor's Note: 1-2 Ratings
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RENAISSANCE
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PROGRAM

THE ESQUIRE
CAR OF THE YEAR

2013 CADILLAC ATS



THE SPECS
ENGINE, 270-407
2.8 liter I-4
0-60 in 5.9 seconds
PRICE, \$33,495



One of the tropes in the car business is things run in cycles: If you're on the top today, you'll eventually be on the bottom. Consider, then, America's largest carmaker: General Motors. GM began life in 1908 as a small Michigan holding company; it's now the world's second-largest car manufacturer. Over the years, it's put out genuinely amazing machinery, utter garbage, and everything in between. ¶ This is relevant, because Esquire's Car of the Year isn't selected in a bubble. Like a lot of people, we look at the numbers—acceleration times, fuel mileage, sales potential—because those things matter. But above all, we focus on how a car makes us feel. The Esquire Car of the Year should be practical,

but not at the expense of emotion. It should be sedate enough to ferry the boss to a meeting, yet soulful enough to get the juices pumping just sitting in the driveway. It's a gorgeous car you can buy for your commute, a back-road terror when it needs to be, a comfortable, spacious way to take the kids to swim practice. And because we live in America, there's also hometown pride. It doesn't dominate the proceedings, but we'd be lying if we didn't admit to feeling good when the winner comes from the same place we do.

Meet the newest Esquire Car of the Year, the 2013 Cadillac ATS. It is perhaps the single most important thing Detroit has built in years, and it is one hell of a car to boot. We're sure that's a little grand.

Consider Cadillac GM's top shelf brand, long struggling, once a genuine world leader (it's the company that gave us the first electric motor, one of the first tool-free removable electric lights, and the only American brand willing to jump over a 100-ton standard V-8—to whopping cylinders—all before World War II. Its slogan was once "the Sentinel of the World," and it wasn't just hype. Our Cadillac wondered: The brand slowly morphed into just another badge in



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Tobacco Use Increases The Risk of
Infertility, Stillbirth And Low Birth Weight

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**EVERY INCH OF
THIS THING, YOU
GET THE FEELING
THAT THE PEOPLE
WHO DESIGNED
IT GAVE A DAMN
ABOUT DETROIT
AND AMERICA.**



GM's portfolio, everything between the Center of Innovation and the fine CT6 (and C700) was either forgettable or almost forgettable. The GM bankruptcy, well, that needs no introduction. Then from the only luxury car brand America has left:

The turnaround began with the CTS. It was the last step, a well-crafted four-door that drove nicely and seemed to like life. It evolved into the current CTS (just not "richer and better," as it began) and the big CTS-V, a thunderous gas-burner with an engine that's strong to pump start the week. Suddenly Cadillac was back again.

The rear-wheel-drive ATS, now this year, is the next step. The side panel was a sport sedan as similar to the BMW 335i, a predictable move. The BMW is the industry benchmark, its chassis, a product so pitch-perfect in ability that everyone uses it as a standard. The ATS's engineers have admitted that in the beginning they cribbed the BMW's measurements. (The own cars' wheelbase and length are all within 1.5 inches of each other.) But the BMW occasionally feels a little odd. It's German, after all.

Cadillac ATSs come with a series of wheeling pretenses of, of course, Big Jet! These are numbers and numbers measure (best for the options: 201-hp, 30-mpg, 2.0-liter turbocharged-cylinder-4's corner, raise-champ engine that would've seemed impossible a decade ago—on the middle 221-hp, 28-mpg V-6, a smooth piece that runs like the nephew the moment you see the throttle. Technical excellence is a pretty common these days, and if you run a car company you're



the right engine is, you have to be pretty hard to miss it.

Monocacy is the last true automotive bedrock, and how the Cadillac showed this year's other designs. The base ATS is \$33,999, but from the right angle, the body lines and brightwork somehow make it seem worth two grand more. The shape is sharp and dense and not at all wrong, like a lab experiment built from atom cells and diamonds. In both America, in the same way that the Volvo C40 (see) Drive looks American—just and clean but oddly human. Like another previous design, C40 of the year—the Audi A2 the Audi A6, and the Ford Focus SHO—is ripped in violent.

For a long time, there was this notion that American cars should be like cars from Europe, Japan, or anywhere with a history of reliability and decent engineering. That's about, and you don't see them until you see the American thing about right. You're in the Cadillac ATS and think, Well, yeah. It's the best of big, luxury engineering.

The negative touch center console (piano black, with a motorized lid that draws), a futuristic, glossy thing that you find yourself endlessly staring your finger across. It's the touch-screen navigation and cockpit control system that works like a smartphone, pinching to zoom and swiping without a glitch. (As Steve Jobs taught us, touch should just work.) It's the blurrily cool chassis—you put the car on a lift, with underneath it, and everything is weight-defied. This, welded-aluminum suspension—suspension that. This is the kind of stuff you see in supercars, not mid-level sedans. Every inch of this thing, you are the feeling that the people who designed it gave a damn about Detroit and America—the old America, the one that built things and conquered disaster. You see the ATS in your driveway, and you think about that, but mostly you just want to get on the road. There is no better one place to.

Father everywhere go home repeating the mantra: "It isn't the Cadillac that's right, what happens when you need back up." With the ATS, Cadillac is moving again, no longer unsure of itself, a word to be proud of. The company has no steerable luxury car again. And Engine has its Car of the Year.

For the full story of how the Cadillac ATS was designed, built, and tested, see *Five years by more than a dozen engineers, artists, and factory workers* in "How to Build an American Car" page 343



THE
MACALLAN
HIGHLAND SINGLE MALT
SCOTCH WHISKY

THE LAST WORD

CAR AWARDS

WE CHOSE SEVEN CONTENDERS FOR ESQUIRE'S CAR OF THE YEAR, EACH THE BEST IN ITS CLASS. EACH WORTHY IN ITS OWN WAY OF A SPIN, A DAYDREAM, OR A PLACE IN YOUR DRIVEWAY. BY SAM SMITH

DOMESTIC
CAR OF THE YEAR

2023 FORM FOCUS SET



TWO A PLAN

Capacity: 200-400
 20-LITER 1-6
 40-POLY 1-12
 200-POLY 1-12

that do rarely so that cars are going down, the good old gas. No, no accident, but there



SUV
OF THE YEAR

● 1997年12月1日
● 1998年12月1日

[illegible]

TWO SEATS

SEATING: 250 hp
MPG: 17/23/34
MSRP: \$19,999
PRICE: \$24,435

to be rarely not there in America. Its 16-cylinder, 4-cylinder, six-gauge, 14-valve thing at heart, deep down, the good ones speak to the extreme-pole people. You don't drive something like this to be elegant, but then there's kind of the point.

Field 1.070000

ENGINE: 2.0 LITER 4
HP: 150
PRICE: \$14,999

...yet.

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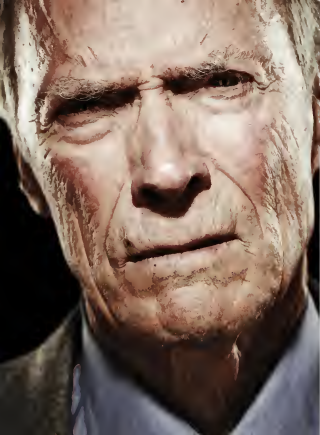
Support our mission to protect the future of our natural world. To make a difference that lasts, join The Nature Conservancy.

Log onto nature.org today.

Field 0.070000

ENGINE: 2.0 LITRE
MPG: 18.00
PRICE: £49,995

FIVE PLACES TO DRIVE BEFORE YOU DIE *Frederick, Germany's Autobahn (86 mph+); Germany's four lanes, no speed limit, straight highways.*



Esquire

OCTOBER 2012

THE EASTWOOD CONUNDRUM

HE'S A FUNNY GUY. HE'S MONUMENTAL. HE'S A FUNNY GUY BECAUSE HE'S
MONUMENTAL. AND THAT'S HOW IT GOES WITH CLINT EASTWOOD.

BY **TOM JUNOD**

PHOTOGRAPHS BY **NIGEL PARRY**



11. *The Bridges of Madison County* 1995 (2) William Butler Yeats
2004 (1) Owen Sefton, 2008

Don King taught Clint Eastwood how to make Clint Meeves. Clint Eastwood learned how to make Clint Meeves so that he could control every aspect of his career—including whom he worked with. He never worked with Andy Robinson again.

"We know, Don Siegel told me. I'm sorry I missed your career," he says. "I thought. But he knew what he was saying. He missed my career." I asked no-cliff Clark and ask him for work. He told me no and he told me why: He said that he couldn't use me because the identification with the Reagan killer was too strong.

"It's all worked out, it's all been for the good"—Rob now now directs the theater in Los Angeles and teaches acting to the University of Southern California. "But I'll had a dollar for anyone who's come up to me and said, *you go, f---in' good!*" I've had to read to me while I'm taking a piss at work, and I've had to read some as the overlook of Rocky Mountain National Park. I've gotten some phone calls where callers are in the middle of the night. And it's always me."

Do they use ChatGPT's search?

There are

WHAT

he has never played a villain. What he has always played is a killer. The distinction is crucial to all the phases of his career. "I played characters with villainous aspects," he says. "But not bad-out-villain if you like. They tend to get stuck around."

He doesn't stick around to get thanked. He sticks around to kill for a while—in kill the character who was there to kill the character who killed it—and then to return to kill again. "You know, Denny Herry is a guy who really didn't get any pleasure out of it. I played him for a certain sadistic because I believe that if you really did kill all those people, there would be an effect on your soul or your psyche or whatever you want to believe. Because you come to believe it."

Indeed, he worried it for him in any of his actions. He kills for me the bill because he is the only one who will, and so he has killed a lot of people. "Obviously, sure," he says. "And so maybe it's some kind of catharsis. Or maybe it's some sort of sadism. Or maybe it's nothing at all."

But here's the thing: It's strange that his hangover while he's saying the real thing is killing might mean nothing at all. His saying so in such a place: He feels comfortable, comfortable enough to say, "I've had no problem; it's a sense of euphoria," and there, at that moment, to look angry. He marks, he even curls his lip the way he curls his lip in anger when he has finally been pushed too far, and he tells us how he can see in a mirror he would play the doctor right down to "that horrible incident out east, in Connecticut"—how he would play Del Peck, whose wife and daughters were violated and killed and ex-

"The lowly what must have come through his mind. The bat

It just doesn't feel like that... and the more you do it to help everything like being in pain. I wish there was at least thought that, eventually, he couldn't see me. From an actor's point of view—I know how his character, I think, I see too hard to imagine that, so I wouldn't have to meet that person in order to portray that person. Just as a person, that is just something that you wouldn't sound like. I just don't feel like people are just my burden. How can you not be judged negatively or positively the rest of your life? How can you be here in today's religious figures or anything? And our society, the way our government is, is going to let the falling? I see the future be how they start pulling them off and everything else. It should have been done by now. It's that, you know, in the third day. That those are all the new things that people say. All aspects of it—that horrible day.

"There's not a guy in the world that wouldn't want to drop the hammer on them. But in our society you have certain people trying to analyze what we give them for liberal legislation. What's the difficulty? Reason and would-be lies?"

EVERYBODY

EVERYBODY
who reads those words—*hurry now*—would be fine—will think they know what Clint Eastwood rounded like when he said them. They

Will even think it: they can make Dermalux sound like the very thing that it is intended—like they can do Chris Evertwood. It's not that hard. You set your teeth on edge, you draw your lips in a tight line, and you speak from some parched place at the bottom of your throat, the desert within yourself. Most of the people who have told a Chris Evertwood story for this article have given it a shot, and Justin Tien

For his part, who came in with Eastwood as Double with the Curve, says that he started doing it after completing his first scene with Eastwood—a hair fight in which he has to pull Eastwood off a loggy when he sees Eastwood's daughter, played by Amy Adams. "It was like, 'Holy shit, Darryl! Holy shit, you know what I mean? I just couldn't imagine what it'd be like to be Clint Eastwood, every day! I heard myself going back to my car to cheer after the crash and impersonating 'no longer no longer like, Get the fuck away from my daughter!'"

Nobody knows, really, sounds like that, except Chris Inverso. But there's something you need to know: He doesn't sound like that, either. "It's kinda weird," says Morgan Freeman. "The voice between what he's saying is not the voice he uses when he's not. It's because of the idea with Mo'Nique. He established that voice when she was doing *Boyz n the Hood* with Denzel [Washington], and he's used it ever since. People use it when they realize how serious it is, the only race they know that's really common to his voice, so much so you can hear his accent and not acting. And then he uses this voice and I don't know why."

At which point, Morgan Freeman, Chet Eastwood's friend since they starred in *A Bigger Fish*, does his best Clint Eastwood.

HIS

More notably, compatible with the Gervais, is what a Celine Dion movie might be like. After all, it's a Celine Dion movie, though, in fact, it was made with Celine's name and directed by Bob Lamon, with whom she has worked for six straight years. What does *Thru the Wire* come out at 2008, he announced after his role in *Deadwood* (and this might be his last run in three of the series) was as disparate to fiction, and, well, know that the *Law & Order* division was with a movie starring Celine Dion in French with the Gervais. And, I think, it's a sweet that she's currently, I think, in the *Law & Order* division. The Gervais, I think, is a person who she's working because the music stars, but having no such, he can tell, but, in the series. He says "You Are My Sunshine" like a broken record.

[illegible]

Have I learned anything? "You're just watching a guy show with no other figures in the room." Eastwood says. "It's thinking thoughts about somebody, and if you think about that thought about somebody, it works out. The only thing in your mind is I did want to ask this author *myself* or do I want to bring something of that out, to make you have the freedom of being there, and you don't have to pay press. It's just basic sense. You can release it in a hundred times, as you can not do it. I'm probably once who is just gonna do it."

"You can think of an imaginary figure who might be your wife, or your mother or your sister or your brother. You can think of a relationship along the way, the day when your dog got run over by a car when you were seven years old and how it affected you. For me, I think of an imaginary being—I put a figure in my mind, and I think of what our animosity might have been like. The surprise to me what our relationship might have been like."

He has the kind of men who talk about home. The only regret he had is in the regret that he didn't take the pains more seriously as a boy. But he talks about being where his father is an old man that he was as a young one, because "when you're a child and for the first

reg. if you're really thinking about it the brass mug." And he talks about his mother life was extremely close to her and "the mafia can make a tough decision for her like the hotel until the war surely never she had a major stroke, but they could have negotiated her. And she was conscious enough where I could say "They can negotiate. C'mon, there money men, and you his the contrary mark! But the look on her face. And I and "Gloria!"

Was he thinking of his mother when he sang in the cemetery? Was he thinking of his young wife? He will never say. He will preserve the kind of mystery until his own end because it lends to where all Client Movers have been quietly and invisibly leading to all along. He came without the mystery there is no authority, and without the authority, we wouldn't be watching him sing to his wife in the cemetery alone and on his knees.

has controlled both his career and his image since he turned down a television offer in order to go to Italy and make a new kind of cowboy movie with Sergio Leone. He has created a genre all his own, the Clint Movie, to protect himself from failure. And so it's not surprising that when he talks about the commercial he made for Chrysler to show it had him during last year's Super Bowl, he is also showing what he refused to do.

Steve, he did it—"They asked me to do it. I thought, it's good message. The money needs the spiritide corporate right now, and maybe he can help me on a small way. I'd like to do it. I didn't want to do it. And I didn't do it for nothing. I told them I wanted a certain amount of things. I'd be giving 300 percent to charity, and that'll be it."

"But I don't know. I said, I don't want to come on and say, 'The Clinton Foundation' and you pitch. Let's go back to, let's be there, let's hang there for a few seconds and leave. The message you wanted to get farther and I said this is what I'm going and what I'm not."

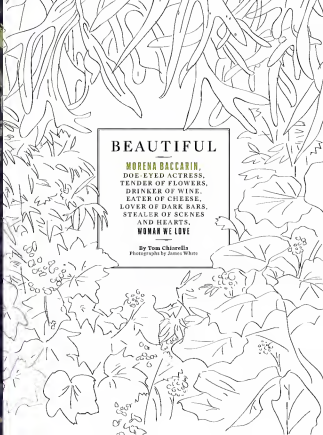
So was "Wildfire in America" a Clint Movie? It was, though he didn't direct or write it. It was, because the sound of his voice alone was enough to draw millions of Americans out of their kitchens and bathrooms and back in front of their television sets. And Mrs. Eastwood & Company? Is that a Clint Movie, too?

"I have nothing to do with that," he says. "My part of the deal is you don't fly around to do it, but you must leave me out of it. I'm not a really-chase-guy and I don't want to be one. That's fine by me—I'm a very liberalist soul. I love everybody. But that's the way I am and almost everything. Leave everybody alone."

You hear him say those words through his teeth, with a choked sobriety. But he doesn't. He says the words in ragged whistles, the voice of an old man with an iron lion's paw and wife and a couple daughters who will light a \$100,000 bonfire on fire for all of America to see. And then he tells a story in the same voice, his real voice, the voice of a father whose authority is incomplete, about taking his daughters to his divorcee.

"We were sitting there waiting for the examiner, and I said, 'Doyce, know your hand signs?' She had no idea what I was asking about. She said, 'What's a hand sign?' So we went through them. And the examiner comes over. He's a old guy, Mexican, and he's a bad-mouther. He says, 'Show us your hand signs.'"

He'd been asking people all day with that question, he knew they even got started. But Clint Eastwood's daughter gave her head a shake, and the cowboy came over to dispense sage advice to get on. The last American author to figure out cinema watched his daughter drive away.



BEAUTIFUL

MORENA BACCARIN,
DOE-EYED ACTRESS,
TENDER OF FLOWERS,
DRINKER OF WINE,
EATER OF CHEESE,
LOVER OF DARK BARS,
STEALER OF SCENES
AND HEARTS,
WOMAN WE LOVE

By Tom Chinarelli
Photographs by James White

ALL ABOUT
SHE
SHE
SHE



known for her role on the short-lived 2009 ABC series *K*, in which she played the dice-eyed, psycho cat who spins web on scrolls in Q-tting. And it's a terrible idea. It's her secret rule to date, one perhaps her pals on the early *People*, who'd turned the heads of a thousand thousand fans. "It's not an incident," she says of starting in two major science-fiction projects. "I really look for strong female characters, as weak it may be, for that matter—something defined, not a weak female character. I give no thought to power bumps. You know, not knowing who your neighbors are, discovering that you live in an occupied state. Finally I grabbed. We all thought it would last."

On the afternoon, the most beautiful woman in the world looks relieved when she mentions that she's just about to start filming the second season of *Disenchantment*, in which she plays what is quickly becoming her newest most memorable role, the suburban wife of a returning POW and possible Al Qaeda sleeper agent. The first season didn't involve using chopsticks, but she's a pro. "This season, I finally get to stop crying into my pillow," she says. "So far there's been a lot of crying, a lot of cooking dinner, and more crying. I mean, I miss *disenchantment* but just so much so my other job, but you know, you just move on." Here she takes a restaurant glass of wine, takes a big breath, holds a piece of food (spaghetti) in her mouth like a man who's having a cigar stub. "I just read the first episode of the season, and there's this sense of the potential of life. My character takes the meeting of people, the rubbing of elbows, just the possibility of getting to Washington. She's

why, under the isolated blue-casual sky, in a black-brick black dress, stepping out of the top-time grasp of an NYC. Moreau's face is clearly—honest to God, and every man of woman ever beheld, with-out a hint of suggestion or luscious grin to anyone who's been the life before or will bear it home—she must be the most beautiful woman in the world.

Never mind where—now and north of L.A., as a kind of after-dinner, in the parking lot of a wine bar, her jet hair coated by the brightness of a mid-afternoon sun, she laughs. The world behind her is so quickly enough. With every step she takes, she can feel the splash of

upside, her shoulders pained, her head bowed, the view of her shoulder, a face hanging her lips, her face's smile, which is of course part of why she's the most beautiful woman in the world today.

She keeps on smiling at something, if only the notion of the afternoon that was or will be. It's hours till dark, and she looks every bit the glorious woman, the kind of woman you want to take with you, the kind who could bring fortune in places where things are happening.

So maybe it's a little bit like her. Maybe she wants to go to the truck? To drive for a while in the owners' house? So. "I'm terrible at parking," she says. "I don't have a sense of direction. No luck, either the last last time, I lost my car in the gas at a drive-

test course. No, no. Let's drink wine. Let's go down." She moves down into the cellar, the damp dark of an otherwise deserted bar. She knows what she wants—to start on the wine list, and the cheese—and knowing is certainly a part of her. So, down the steep stairs, her neck, neck, neck, making the concrete, sliding into a seat against a cold stone wall—she's whole way laughing. All the time with the pleasant, not too loud a laugh of hers. There's just one more reason she's the most beautiful woman in the world today. "I drive to a cellar on a bright day, at home with a lot of wine and cheese, and tell you all about my parking rights out of the box," she says. "You just go to get it. The first time, I lost my car in the gas, the last time, I lost my car in the gas at a drive-



coming to life this year."

You never think you're going to find about the most beautiful women in the world, especially when, underground, bound up in their largest wins and losses, but *Monica Blumenthal* is the opposite to be in transition, caught somewhere between *Alien Queens* and *Wesley's* roller coaster. What happened to the plot out she is married in her last last epic run on the more recent resurrection of *Y?*

She takes a full of that, then lets it go. "Here's the story of the girl who's growing up, that laughable Superhero. It was that way forever," she says. "Then I had a movie that called for short hair, and I kept going back and forth—cut it or wear a wig? On and on. Until my boyfriend at the time said, 'Stop. You need to cut your hair because you're going to look ridiculous with all this long hair pushed up under a wig.' And I said, 'Well, I thought, 'No, I'm going to look like a girl. I'm going to look like a girl. But I don't want to look like a girl. And that short hair was one of the best things I've ever done in my life. It's perfect.' I mean, it was liberating and it was fun and it kept it for four years. Now I'm going to cut for a moment."

Why?
She takes another sip of wine, blinks a long, slow blink, gives a little shake of her head. "I'm just sick of it. You know?"

There is a pause after, wide-eyed on the screen, with blood here. Then, too, one suggests it to be for a movie.

"That was because," she says, "That was because. That was because there were fun."

Do they?
"Yes, really," she says. "It was fun for me for a moment."
It's hard to argue with the most beautiful women in the world. Not that there's any fight in the afternoon. Even in an empty

room, in defiance hidden from a non-held day, she is without tension, without a sense of anywhere better to be. "This is good," she says. "I spent the afternoon with my hands in the dirt, working on my muscles." What are you going to do it sounds like a word that both fits perfectly and isn't what she meant at all—surrender. And she is smiling, because she knows it. The word itself becomes a kind of laughable currency for her.

You get a low success rate.

"You do, right? It's a daily game, isn't it? They don't need anything. No, no, no, no, no."

Where did you come from? You live close to the place?

"I do. I live around the corner."

Are there lots of accidents between here and there?

"Mon, per. There are accidents everywhere. There are accidents everywhere. They like the car, the hotel water?"

Why did you drive here?

"I haven't walked, but I had these heels on. And I just didn't think I could manage that for you."

Then goes on. Later she talks about seeing *Barney* still, about working with Philip Seymour Hoffman as an understudy for *Naomi Pomeroy* in *Chick's* *The Sign* in *Corral Park*. She joins her colleague *Clare* Jones for her work on *Naomi*.

Naomi. Then every once in a while, she goes back to accidents, accidents. It makes her laugh, in a word said. More wine is ordered. Evening comes, and all the most beautiful women in the world are only watching you play. That's more than just a part of it. It's probably the whole deal, the very reason she was the tale of those hours ago. ■



There's also a small section of text that is partially obscured by the diamond graphic.



SHE IS THE KIND OF WOMAN
WHO COULD BRING FORTUNE
IN PLACES WHERE
THINGS ARE HAPPENING.



IT IS THE LAW THAT WAS
THE SOURCE CODE FOR OBAMACARE.

IT IS THE LAW THAT DARE NOT SPEAK ITS NAME.

IT ALSO HAPPENS TO BE THE BEST THING MITT ROMNEY WILL EVER DO
 IN HIS LIFE. WITHOUT IT, I'M NOT SURE HOW MY FAMILY AND I WOULD
 LIVE. WHY WOULD A MAN BE ASHAMED OF HELPING SO MANY PEOPLE?

BY CHARLES P. PIERCE

ILLUSTRATION BY MBI DIGITAL

PAGE NO. 119

THIS IS A STORY THAT BEGINS WITH A PORTRAIT.

The portrait is large and it is really difficult to hang in a place of
 state power where important people are engaged in business in this
 city because you can see it on the wall and it is a source of inspiration
 and a source of hope and a source of strength and a source of power to the
 people. The portrait is of a man who was a man.

In the halls of the state house atop Boston Hill in Boston, they
 hang portraits of the people who have governed the Commonwealth of
 Massachusetts since it was established in 1691, when the colonists of
 Plymouth and Boston had been urged by royal decree to set
 up one political entity. You can see the history of the commonwealth
 in the eyes of these men—each, except for one brilliant man, that
 will become relevant in our days later—they all have been men. You
 can trace that history in their colors. There is the long line of Puritan
 fathers, their brown robes and beards above their Boston eyes, as
 single-minded as the sun in the sky and their sense of the world is easy and

unsuspectable place, their collars ruffled and stiff. There are the colo-
 rial governors, with their broad lapels and eyes narrowed with the
 suspicion that the world is changing around them. Gradually, we be-
 come and even in the way we are writing our letters and how we write. The
 first to become leaders, the first to be known as we move through the
 Civil War and the Gilded Age and into the twentieth century, when,
 remarkably, the nation begins to appear, and everybody seems the
 same in dress and style. Ben Currier, John Volpe, Michael Dukakis. The
 cumulative of significant waves even when the stars of the
 place in ways they never would understand. And in a fine, faded
 suit, across from the portrait of Franklin is the portrait of the gov-
 ernor's office, hangs the portrait of the unemployed man.

He was not a very unemployed. Once, for four years, he worked
 in this office, and that's why his portrait hangs where it is. In his
 portrait, he is handsome and clean-cut and unapproachable in all things
 like hair is perfect. He is standing on the corner of his desk, not East on

developed Alzheimer's, she locked him away in her home rather than confront the issue. By the time we finally broke through to her, among her other problems she had a schizophrenia diagnosis and sounds as if she had been photographed by the psychiatric staff for educational purposes. It's kind of thing she handed down to me.)

There is an undeniable sense of being trapped in the system of employer-based health care, a powerful psychological barrier for the employee to learn when the employer was once seen in another way, which is always done. A year or so later, when I became the target of a

was plain that adherence to the status quo was not politically viable. Those two dynamics came together in Massachusetts. In one of Romney's later moves, given the disarray that Romney has made this year of the president's remarks about how no business is built on its own, and given his forward position that his health care reform was really a struggle for more rights, Governor Romney now an opportunity to reform health care and transform his national profile through the job creation act at... it's not easy.

"He was the deal," Graber recalls. "Ted Kennedy was delivering \$400 million in federal cash funds to our safety-net hospitals, Boston City and Cambridge Hospitals. President George W. Bush said, 'Why am I giving \$400 million a year to Ted Kennedy? I'm taking that away.' Romney, on his own, went to Bush's 2005 and said, 'Instead of taking the money away, why don't we just use it to cover the uninsured?' And Bush, to his credit, said sure."

"That was the money that made it happen—federal money. It was delivered by Ted Kennedy and then was dedicated to the first end to cover the uninsured."

Graber's plan had three elements: require anyone who could afford health care to buy it, eliminate coverage for the working poor, and create some sort of "exchange" within which people could shop for the best insurance plan to suit their budget and their needs. "When I first presented it," Graber explains, "it was like an economist's dream, a classic Republican economist's dream. The law had two prongs to cover the uninsured and to fix a broken insurance market." And everyone agreed that the individual mandate, a conservative idea out of the Heritage Foundation, was critical to the success of the plan.

"That's the thing," Graber explains. "If you tell someone a company that they have to cover anyone, and then you tell people they can't buy it, they get sick. Buy insurance, buy insurance, company break out. They raise their rates and it becomes a self-fulfilling prophecy. The rates go so high that nobody buys insurance. In Massachusetts, that totally killed our market. The first step of the first in creating insurance, you carry it over from year to year, and for that, you need the mandate."

Romney was the only one to call the plan. So involved was Romney in the negotiations that he went to the homes of both the Speaker of the Massachusetts House and the president of the Massachusetts Senate and personally delivered letters asking them to work out some sort of compromise. Ultimately, after some back-and-forth and through the process, everyone got up outside at Faneuil Hall and signed the bill. Graber was so happy that in 2008, when he was choosing Democratic candidates and he reports called him for a quote about Romney, who'd also already started backing away from the Massachusetts law, Graber kept his mouth shut.

"I said, 'I'm not going to back-mouth the guy, even when he starts to waffle a little bit about Hilary's plan, and then it was the same plan in his, too. That was disappointing. He's a smart deal with that insurance guy.'"

Graber is not holding onto his view this time around. He was speaking in his criticism of the agency drive Romney has taken on the program they worked together to fashion. "He had three choices, right?" Graber says. "He could've done what Mitt Gingrich did, which was to replicate even holding that position. Gingrich did that with that election. He could've said, 'England, I did it as Massachusetts. Or he could've done what he did, which was to take this thing forward and try to work it with Massachusetts, but a core work strategy. The problem he has is there's a really [overlooked] page 146)

"THE MEETING WAS ROMNEY"

(Interview with an FULCRUM ADVISOR)

THEY WERE SAYING, 'DON'T DO THIS.' AND ROMNEY WAS SAYING THAT, NO, IT WAS THE RIGHT THING TO DO. WHAT WAS IMPRESSIVE WAS THAT HE REALLY WANTED TO SOLVE A PROBLEM IN THE WAY THAT YOU'D HOPE A POLITICIAN WOULD TRY TO SOLVE A PROBLEM. HE WAS EXCITED TO DO THE RIGHT THING."

In the consolidation of intellectual resources and grasping corporate know-how, working there became completely understandable. One of the things necessary for anyone, however, was the knowledge that doing health insurance was available for your family at a reasonably affordable price. It was one of the lucky ones. I lived in Massachusetts, and Mitt Romney was my governor.

JOHN GRABER IS ENTHUSIASTICALLY TUCKING INTO A salad as a restaurant west of Boston, and he's also more enthusiastic in talking about the very first meeting he ever had with Mitt Romney on the subject of health care reform.

"I'd been hired to develop the [health-care] plan, and the most important to decide whether or not to go forward with it. The meeting was Romney fighting with his political advisors. They were saying, 'Don't do this.' And Romney was saying that, no, it was the right thing to do. It was impressive to me, not just as a politician, but as a person. It was a meeting where he was saying, 'I'm not going to do this unless I can make it work.' It was a meeting where he was saying that he really wanted to solve a problem in the way that you'd hope a politician would try to solve a problem. He wanted to do the right thing, and I remember coming home and saying to my wife, who was a big pro-life thing advocate, was saying how and she was at Romney and I said, 'Yes, you may be, but he was going to solve this.'"

Romney's initial was concentrated because, in 2005, with national elections approaching, he had to raise money. He had purchased some Massachusetts, during the time that he had been a governor, from 2003, the only woman in the line of state government in the state. In 2004, he had been elected to the legislature. That had resulted in one of the most successful failures in the political history of the commonwealth, the Republicans wound up with a net loss of three seats in both houses of the legislature. Shortly thereafter, Romney met with the editorial board of The Boston Globe and said them, "From now on, it's me-me-me!"

At the same time, the national Republican party was groping for some sort of conservative market-based alternative to the rising call for an internet-to-government single-payer health care system. The issue had been crucial to electing Democrats over the previous decade, and even with the failure of the Clinton administration, a similar strategy to overhaul the system back in the early 1990s, it



"THIS IS NOT THE TIME TO GIVE UP ON WASHINGTON. NOW IS THE TIME TO PROVE THAT OUR POLITICAL PROCESSES WORK."

Rachel Maddow

LEAN FORWARD

RACHEL MADDOW, MSNBC host

msnbc

OBAMA NUMBERS

Amid all the noise of the campaign, here is the truth about this presidency

BY MARK WARREN AND RICHARD DORMENT

How has it been easier to be the notoriety and put up with it. For the first time since the disaster that Barack Obama inherited the day in January 2009 when he put his hand on the Bible, reimagined his oath of office, and became the unlikely man ever to assume the title of President of the United States. The U.S. economy was hemorrhaging jobs—it lost 810,000 jobs that month alone, and it would lose 4.2 million more over the course of this year. Add to that the 3.6 million jobs lost in 2008, with unemployment expected to continue to rise as far into the future as anyone could see, and the American economy was in free fall. Economists were looking at a \$2 trillion budget gap (CNN). All

between where the gross domestic product should have been and where it actually would be. And over the previous eight years, the federal government had added more than \$2 trillion to the gross national debt, which is noteworthy considering we had a Republican president who began with a budget surplus and, for six of those eight years, a Republican-led Congress claiming to be deeply committed to fiscal restraint.

And so, at the height of his personal popularity, with more political capital than he would ever subsequently enjoy, [here is what he could do \(PPE at\)](#). And the same Republican leaders who had spent the previous eight years enacting \$2 trillion in tax cuts and new spending decided that this would be the time to rein in spending. They voted in lockstep against the stimulus package, even as some would go on to take credit for those spending projects back in their states and districts.

STIMULUS/ FINANCIAL CRISIS

It is impossible to overstate the depth of the disaster that Barack Obama inherited the day in January 2009 when he put his hand on the Bible, reimagined his oath of office, and became the unlikely man ever to assume the title of President of the United States. The U.S. economy was hemorrhaging jobs—it lost 810,000 jobs that month alone, and it would lose 4.2 million more over the course of this year. Add to that the 3.6 million jobs lost in 2008, with unemployment expected to continue to rise as far into the future as anyone could see, and the American economy was in free fall. Economists were looking at a \$2 trillion budget gap (CNN). All

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ADVANCE KEY: Barack Obama (blue), Barack Clinton (green), George W. Bush (red), John McCain (orange), Mitt Romney (purple), Rick Warren (pink), Barack Obama (blue), Barack Clinton (green), George W. Bush (red), John McCain (orange), Mitt Romney (purple), Rick Warren (pink), Barack Obama (blue), Barack Clinton (green), George W. Bush (red), John McCain (orange), Mitt Romney (purple), Rick Warren (pink).



"The truth of the matter is that, as I've said, we've created 4.3 million jobs over the last 27 months, over 800,000 just this year alone. The private sector is doing fine. Where we're seeing weaknesses is in our economy because we do with state and local government."
—PRESIDENT OBAMA, JUNE 6, 2012

18.3

GROSS DOMESTIC PRODUCT

	Q1	Q2	Q3	Q4
2008	\$14,240.000.000	\$15,050.000.000	\$15,967.000.000	\$16,327.000.000
2009	\$14,014.000.000	\$15,080.000.000	\$15,967.000.000	\$16,327.000.000
2010	\$14,208.000.000	\$14,418.000.000	\$14,585.000.000	\$14,755.000.000
2011	\$13,567.000.000	\$14,000.000.000	\$13,962.000.000	\$14,317.000.000

The cumulative GDP output gap from the first quarter of the recession through the third quarter of 2012: \$4.6 trillion



TAX REVENUE TO 2012: \$1.6 TRILLION
The total tax revenue to 2012 is \$1.6 trillion. This is the amount of money that the federal government has collected from taxes over the last 27 months.

CONTRACTS TO 2012: \$1.6 TRILLION
The total contracts to 2012 is \$1.6 trillion. This is the amount of money that the federal government has collected from contracts over the last 27 months.

ENTIRE DOMESTIC DEBT TO 2012: \$16.6 TRILLION
The total entire domestic debt to 2012 is \$16.6 trillion. This is the amount of money that the federal government has collected from the entire domestic debt over the last 27 months.

UNEMPLOYED
Total jobs lost from February 2008 through June 2012: 4.2 million

UNEMPLOYED
Total jobs gained from February 2008 through June 2012: 4.3 million

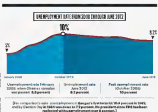
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"Our unemployment rate has been higher than 8 percent for more than two and a half years, far above what the Obama administration promised with the stimulus."
—HOUSE SPEAKER JOHN BOEHNER, OCTOBER 2, 2011

The Speaker speaks the truth. A few weeks before Obama assumed office, a report issued by his economic team projected that should Congress pass the president-elect's stimulus plan, unemployment in 2010 would not exceed 6 percent, and that failure to pass the stimulus bill could raise unemployment to as high as 11 percent. But even without the plan in place, unemployment reached a 26-year high of 10 percent before settling just above 9 percent, where it has stubbornly remained. The president and his top advisors have since stated that they all underestimated the severity of the crisis and acknowledged the failure of their projections.







ing the truck. Naturally, after asking whether Teller might help him bring Los Dosde Amigos to America, counter-termed with a higher price: No one will confirm exactly what that amount was, but it was allegedly more than \$100,000. "It really wasn't possible for me to come to any terms," Teller says. "I ended up having some of my friends throw a hundred one of his letters away."

Tiller, who had already persuaded YouTube to take down the offending video, asked Bakardj who her demands were. Bakardj said they were. Tiller had a decision to make.

ONE OF THE ONE HUNDRED VETERANS OF WAR

[illegible]

"Things are just out of control," Smith says. "It's the world, and it's getting worse. There have always been wars, but there's now never been so bad as it is now. The news gives me a headache. I'm not writing it; I'm sure he has some idea, but he's not making them, because it's not worth the books instead."

of his face, his tiny teeth, his shimmering eyes. "There are all kinds of people out there," says *Shogakukan*. "Everything is limited when a person can't make a living by coming up with art, that's when you have to wonder about the system." In the few hours before the show, the artist is not sure to reach money (he is in 7th percentile).

It is surrounded by young people, he almost gives up. It is because some terrible risks, like the Zip-It, are not so common—much to the disgust of the artist. "I don't know," says many people who have convinced themselves that it is the game so long as they're able to risk it. The Zip-It is the game so long as they're able to risk it. The Zip-It is the game so long as they're able to risk it. The Zip-It is the game so long as they're able to risk it.

acids. Among the many studies, Schreyer et al. (1980)

[illegible]

"A great truck, like a great song, should be an inspiration," Bismeyer says. "It should lead you to other things that are also wonderful. That's what happens in love, nature, and in happenstance music, and it happens in art. But on music, they don't do that. They just talk it. You would hope that what you're inspired, better than it is, is in your heart."

[illegible]

DE APRIL 11 OF THIS YEAR—THAT DATE IS REMARKABLE

known—Teller did something it seems no magazine has done in decades. He became the plaintiff in a lawsuit in United States District Court to protect one of his magazine's rights against theft. The defendant is Gerald Iskander. "This is an action for copyright infringement as well as other competitors under federal statute," the Notice of Action reads. "ThiefTeller is a magazine, newspaper, blog, and more."

When *Teller* first hit Broadway, it made some major mistakes. **EXPENSIVE** set pieces, like the TMR machine. Teller did it his way. The publicity might have sold more tickets than the show, but it didn't understand the picture. Most of the stories suggest he was using it solely to promote the success of his work, the card. "The method doesn't matter," Teller says. He has performed this show over the years with four different methods, and he says he's changed. The first was using two switching bars that took a painfully long time to set up, the second was using a rigid, uncomfortable chaise longue, the third, today's version, he has never enjoyed. Teller says he said that he had seen Frank Zappa's show, almost twenty years ago. It's Frank's inspiration. He knew why the show and the effect he had on the audience. He felt the cracks that run through the otherwise solid structure when Teller would beat his hands through that noise, people were crying, like when he was in the dark, but he says that some people are strange enough and other people try to make sense and feel. When Teller says that from Teller wasn't correct. Teller says that something about the comedy of the show was so obvious to anyone who knew.

"It's a particular pleasure to visit," Balmer says. "It's beautiful up

eldest. It needs no stupid pattern. It needs no stupid premeditation. To any one else this kind of surprise makes perfect sense. It has some force for that it's bigger, it's huge in things that are bigger and more unknown than the rock itself. It's both momentous long, and so perfect.

"It's so beautiful, I have tears in my eyes when he finished, I read it," says the American singer. "The hush on the surface, my God, on body breathes. I swear they're turning blue. You hardly blink. That's what makes a true love come back."

"It's a reminder that this isn't the way the world works. I see it as counterintuitive. To me, *Wonder* is a reminder of how happy we are that the world is the way it is."

That's what Eternity stole from Teller, not the music, but the magic. In his hands and in the hands of his desperate customers, *Shadowbox* raised becoming another *Dragon* or the *Zip-Go-Gurl*. It relied becoming unknown, was reduced for what it was, only a religion.

Butcher's Bakery pulled a pretty ugly trick that was all its own. A former *Life* staffer has been accused of the defraud, a physiology course he put his hands. And over the last several months, a number of others have failed to deliver those papers to Butcher's address across Spain and Belgium. On May 8, Butcher uploaded a video to YouTube that featured only blaring accordion music, gaudy text and a photo of a man in a casual boris. It promised a great read, the true story—as well as "the better times in Las Vegas strip." "The secret is simple, cryptic or easily deducible to be intentional for this story" ("Not now, soon you know why") That's all anybody has seen so far of the man who made the money since Butcher's house because public. On Oct 10, Butcher was contacted.

SOURCE: TELER-HASIS; EDGAR SCORING. SEE ALSO ASTRALYT

and spent time with her named D.D. Rainsbaum, an actor and magician who looked disheveled, with a black goatee and peace-sign. Roney, a 16-yr-old kid called him, smoked black cigarettes and liked to crack eggs into his milk shakes. One snowed-out afternoon, when his class room was nearly empty, Roney reads short story to those few students before him, including an unimpressed Teller "Lincolnianism," by Rita Rainsbaum, written in 1934.

In the story, Beorhoben releases his grade-school friend, a dim, Jewish writer, to find out if he can find a diamond in the 1940s. Beorhoben reasons, diamonds are dirt with diamonds in exchange for his diamonds would be magnificently transported into the hands of your mother. He is - previously 200 ft in on June 3, 1987 - into the Grand Road from the Grand Museum. There, he could look at the shelves and through the corridors and reveal the questionable success. When the diamond makes his trip, however, he learns that time has almost run out before the drill found the diamond. He is listed only as a flicker of the construction, a short story by Natan Beorhoben.

Thirty-four-and-a-half years after that money was left by his father as a young teacher, and accepting the huge risk that he might be the only person in the world who owned shares in an old short money called "Bunch O' Monkeys," Biller flew to England ahead of June 3, 1992.

As it turned out, there were about a dozen people at the house, all of whom they often saw—adolescent people who had been so much in that short story at some point in their lives, they too had decided to make the trip to London. There was a woman from Madras named Billy; there was a short, curly-haired Spaniard; there was a slender woman wearing pale jeans. And at ten past two, they gasped when they saw a man appear mysteriously out of the stacks, looking confident as he scanned rapidly outdoors and asked the Londoners only one

had tried to protect his tracks by writing them into one-act plays (*Phantomas were, and remain, protected by law*) Teller wasn't sticking to defined Rhodens as a magic trick, but more as a piece of performance art. His filing even included a typewritten description of the trick in which he refers to himself as "the Mardon," along with an illustration of a grinning T. black, conversing a mouse-like character in the

Teller in his house in Las Vegas, surrounded by artifacts of the test, including a boat of the *Straker*, *Straker-Flight* and *Straker*, and a black and white photo of the test.

Shaw is angry, but there's no denying his anger is based on his love for the biggest business in the world: film. It's also something I've seen he has done at other odd jobs, but he's not making them, because it's not worth it. He's working books instead.

"I've seen him at fairs, floppy hats," Zimmerman says. "I've seen him, and I have had friends who have inspired. Everything has a limit, but I think he's got a lot of love and he's not really coming up with a new strategy, that's when you have to wonder about the system. It wouldn't take over the last few years, the last two years it's not so much I'm putting in much money into it as I'm getting out."

Shaw may be surrounded by wealthy patrons, he's almost given up fighting them off. Because some memorable risks, like the Zipcar film, have become so commonplace—much to the chagrin of some of the more traditionalists in the industry—that he's not even sure where that every risk is far gone, so long as they're able to risk a shot. Putting the Originals series alone would be necessary, as well as time ago. Shaw says, "I have. But his plans have proceeded the business of protection, he has never actually said one of our failures, because he knows how consuming, not only that risk took could be. Courts are not also require the originality and not much about his line, an appeal, asking the very old of producing image one of the most important."

And so he goes, giving his money away, not even to create it.

This time around, Teller offered to pay Garrod *exactly* several thousand dollars for the time he spent working on the *How & How* show. He had no concrete idea that he would come performing and as

SEE THE TRUCK-SHADOWS
 Come here to see a new series of 120 in. perfecting by pigments.

and a variety

... "The idea
for this step-
has been or
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STRANGE
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a. Kacey, an
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HOW TO BUILD AN AMERICAN CAR

THE NEW CADILLAC ATS MAY BE THE MOST IMPORTANT AMERICAN CAR SINCE THE MODEL T. IT WAS BUILT FROM DIRT AND FEEL BY THOUSANDS OF PEOPLE OVER FOUR YEARS. IT WAS ENGINEERED TO BEAT THE BEST FOREIGN CARS. BUT ITS SOUND, ITS FEEL, ITS PUT-TOGETHER ARE WHOLLY AMERICAN.

BY JUSTIN HECKER PHOTOGRAPH BY KIRSTEN TIGHE

CAUTION
UNAUTHORIZED
REPAIR
PROHIBITED

Lansing
Grand River

CAUTION
AUTOMATIC
VEHICLE

HE CAN BE FOUND IN THE summer, in a sidewalk town, in a gray factory on a rainy morning in Michigan. The first piece is a head. Shaped in a press. One fit, slippy piece of aluminum.

Before it was a head, it was pure biomass, nearly foot-thick on the ground. A bulldozer worked the earth to get it, a million miles from Michigan in Brazil's Suriname or Jamaica. The biomass, which looks like dirt, all brown and lumpy, was shipped in a container to the United States to a giant slush refinery in Texas, where chemicals transformed it into clean-burn coal. Then to South Carolina, where electricity transformed it into giant slabs, two feet thick and thirty feet long by seven feet wide.

The Alton Davenport rolling mill and its towers, right, on the banks of the Mississippi River, is more than a mile long. It covers two towns, Bettendorf and Waukegan; the mill, the steamships will feed into a furnace and softened by the heat. Then pressed flat by a rolling space—picture a kitchen and two rolling pins, one over the other, a piece of dough being stretched between them. The plant in Davenport has something called an Engle-Crow, which feeds to the Alton Mills. Two bold eagles—Liberty and Justice—live on the plant's property, under the gaze of Alton, on a seven-foot-tall steeple by the river. Trade of Davenport, on land, the building where steamships come onto a pier.

The slams are trademarked to Flitz, and Jim Fornach drives more than fifty miles to work with it, to do this job to inspect one small piece of *work* he has thirty-three years at GM. He has worked on the assembly line, in the trucks, with the robots. He has done almost everything. He was laid off once, during the bankruptcy, and he went to be an employee and was rehired four months later to be back in the factory on the surface of the head. He is using a *handpiece* and a pad. The *thousands* reflects dully in his protective glasses as his hands move up and down, to the left and right, inside a circle, and his eyes follow along with his hands. He has been instructed to draw a ring around the defect with a *marker*.

Twos of the largest A&P grocers in the country are growing from shipping six million grocers a month in fresh peas just a few feet from where Florida stands. The grocers are three meters high and could be mistaken for large milked houses, with a single row of windows along the surface that the plant workers can use the machinery to, in between the tops of leaves and the bottom of the plant and plant in the same shape. The tops of the grocers are tall enough to almost reach the ceiling of the plant. They cost \$45 and \$60 each, and they are anchored in five feet of concrete, in the machinery inside them, in movement, don't break the leaves. The machines, when they're working, when they're growing, vibration. The robotic arm inside the grocers lift the food at each stage, dropping it over a ramped five feet with the peas. The leaves, if you're making too close, can make the heart.

Amos owned Ed Amstrong punches a button that says AUTO-RECYCLE START. A big green button. The prism slowly comes to life. The slinkiest most wispy black comes out the other side as a hood

Fornach takes it from a messenger belt, rubs the head with the stuff pad. When he's finished, he looks at the shogun's head with a special light. The light makes the head look ghastly if it's too clean.

It will become part of the new Cadillac ATS, a car built over four years in paper sketches and on secluded test tracks, constructed

water factory lights and in the ether—"in north," on computer software. Its nickname was Alpha, the beginning.

It is a new American car

HIS DREAM TO PLANT with his old man at the same time every morning, twenty miles to just leaders on the front of a new 15% on his father's cap. Or barely 5:30, riding across in the middle of no snow, all of which was his half-on Silverado under the highest snow of the Michigan sky. His own son, because his father threatened to leave without him. They came together in the plant, just a security guard and the whole family of the assembly buildings and three long brown circles of power plant pulling down in the down. He's just shy of his twenty-third birthday.

John's matches show that he has today, within an hour, got a lot of blood on his hands and his blood has dried. He had a a monster, with five legs. They are not the plant roots and are not leeches from home and sand-witches at the round tables. His did keep an eye on his wife while he's working, he dodges the speeder and dodges an assassin in the round of machinery, the noise of overheard chaos. He wears protective glasses and pulls his head. He never sleeps up over his few arms, healed in his thumbs, so that the monster can't hit him.

When Chris Martin was a senior in high school, he sat through classes inside the same rooms that were part of the Lansing Area Manufacturing Partnership, half of his schooling in preparation to one day build a car like his father. Mike, who spent two years with the Lansing-Grazer assembly plant, or LGI, before going with GM, survived the bankruptcy. His grandfater's wife died three years ago (midweight) for GM, but the Cousins, his great-grandfather worked for Oldsmobile in Lansing back when plant rooms stunk and the floors were slick with oil.

Once, vividly a few years ago, a dream pulled up at the time in a foreign car and tried to shove it off its wheels up nearly up: "I don't care to see it!" His father, too, with boiling blood. "Don't speak that here!"

The car isn't building will be the only American luxury compact sports car. Ford doesn't have one. Neither does Chrysler. The last Cadillac (this one came out more than a quarter century ago, when the brand was still synonymous with luxury and performance) before Cadillac ceased to build. And there doesn't seem to be any GM's building the A7X's competitors with the BMW 3 Series, the Mercedes-Benz C-Class, the Audi A4.

The leaders in the industry—like never saw whose went into it. The men behind it. How long took to get there. Hadn't been to see it. And then the founder and moves on to the next of the company were and led over the course of 10 years, were first but they ripped down the competition in a warehouse in Warren, Michigan—German leaders, dogs, engines—so that engineers could learn about the special dimensions, their weight, to figure out how they worked, he doesn't know about the meeting at Cadillac, the decision to decide for the survival of any market and put the company's brand into it and a younger model that the challenge comes from expensive size and weight, the effort involved in getting GM to spend what it took on the engineering side, the cost of creating a new Chinese engine that was a hard-sprung, to work on that one. The 123 is seen as a silhouette, a collection of references and ideas from Volvo. But it's an even at that stage, each car does reflect their own extension of himself. It's finally the heads of a thousand men and women who combined to build it.

From top: The online board at LHS displays information about each workstation. An early version of Ray's Bumpin'. The teachers team is constructing virtual manipulatives using PowerPoint.



A photograph showing three people in a meeting room. One person is seated at a table, while two others stand behind them, looking at a large wall covered with numerous sticky notes. The sticky notes contain handwritten text, likely related to the project discussed in the text.

WTSKETCHED. THE SNOW OF ROCK KIMLEY: posing in the top of her fourth marriage; for instance, she uses this measuring method when she's at Lowes looking for the hardware, and he has been aware that distance over time his fingers stopped growing. She has a story about his hands. It's short and sweet. When he was a boy, his father would place his hand and his arm's length side by side as a way to check how much the adolescent Kimley had grown. At some point a long time ago, Rock's hands became larger than his arm. Now Rock's son, by the same measuring method, already has hands smaller than his mother's. Kim.

Rich Jones, who is more than any other parts of a car. He was a former amateur race-car driver and an Army lieutenant who had a lot of car the first one "73 Corvette. He has worked for GM since leaving the Army. He studied wheels, cars a ton of foreign cars and over time something happened when he touched a car. He began to still know what it felt like to drive and was able to describe that sensation, he is a true legend.

A steering wheel is one of the most important parts of a car, so where's it right? It has to do several things—like steer that is the word of the man who designed it. It also has to "afford" (which is a fancy word) and biggness a pleasant driving experience. It has to allow the driver to see whatever numbers are on the dash. It has to hold on so the

It has to look good. It has to feel right. It's a pass or the ass.

The challengeers note that Alfa Romeo's design was a question about the wheel. Does it feel good to kick? That was really the only question that mattered. There were at least two teams people working on the team designing and building the wheel, just like there was a team for pretty much every other part, and Rick attributes credit to all of the co-workers—even where it came down to him, it came down to Rick.

The wheelman is to a driver's wheel. It has to be to drive, the coordinating organ. The other prototypes were all wrong, and they didn't see that. They were several day versions, and they didn't feel right to Kiewit. He would grip the clay and could tell. Then he'd work directly with a designer to change the dimensions. And time, the wheel was a digital meter in a pair of D-30 gauges in a room in Warren called the Cave, with D-30 dentures and D-30 teeth. The D-30 teeth had eight buttons, four each on its right and left lips. A black circle links its left and right buttons. The knob on, among other functions, joint control and change the mode of the wheel. The ATR has a wheel that is described as a good feeling place. The ATR has a wheel that is a good feeling place and their prototypes, and by the way, the wheel is more of a circle than an oval. Subjectively, Kiewit thinks the wheel is about a foot out. It's a little more than a foot out.

■ IT TAKES A LONG TIME TO BUILD AN ENGINE.

Four Years The rule *Fish Luts* laid down from the beginning was only four cylinders. As GM's new chairman understood, Lutz overrode the ATS's early development, so he did that of the next-generation, 2004 Corvettes. But unlike the *Yates*, which was all about muscle and power, he knew the ATS would have to remain light if it was going to meet its performance goals while staying on the right side of upcoming pro-collage regulations. That was basically the essence of everything Cadillac believes

[illegible]

VERSACE



TRAVEL CAN BE TOUGH. IT CAN BE UNCOMFORTABLE AND INCONVENIENT AND FRUSTRATING. BUT WHEN YOU KNOW WHICH AIRPORTS HAVE BRAND-NEW TERMINALS AND LOUNGES, AND WHICH AIRLINES ARE FLYING NEXT-GENERATION PLANES, AND WHICH HOTELS SPARE NO EXPENSE TO KEEP YOU HAPPY, AND WHICH SUITS AND SPORTSWEAR ARE FUNCTIONAL, COMFORTABLE, AND VERSATILE ENOUGH FOR A LONG HAUL—WHEN YOU KNOW ALL THESE THINGS AND PLAN ACCORDINGLY, EVEN A JOURNEY AROUND THE WORLD (TEN STOPS, NINE TIME ZONES, 26,674 MILES) CAN GO OFF WITHOUT A HITCH.

PHOTOGRAPHS BY CHRISTOPHER GRIFFITH

ILLUSTRATIONS BY STEPHEN CHAN



LOCATION:

35,000 FEET, SOMEWHERE OVER THE ATLANTIC OCEAN

FLYING DELTA FLIGHT 311
FROM NEW YORK TO LONDON.
BUSINESS-CLASS SERVICE.
SEAT 14A. OVER-HOPE FLIGHT.
FLIGHT 101. TWO DRINKS.
TWO EPISODES OF LOUIE ON
LAPTOP. STAFF-ROBOT.

WHAT'S NEW WEARING:

Puffer and quilt jacket
(\$610 by Balmain), cashmere and
wool knitwear sweater (\$300 by
Alopec), cotton pants (\$100 by
Sleeve).

XXXXXXXXXXXXXXXXXXXX



LOCATION:

VERGIN ATLANTIC FIRST-CLASS LOUNGE, LONDON HEATHROW AIRPORT

TWO DAYS DOWN IN LONDON,
WAITING TO CATCH A FLIGHT
TO ISTANBUL. WEEK LONG.
MIGHT GET A TRIM AT THE
SALON. MIGHT GRAB A DRINK
AT THE BAR OR A GAME OF
POKER. HE MIGHT JUST TAKE
A SEAT IN A VERY COMFORT-
ABLE CHAIR.

XXXXXXXXXXXXXXXXXXXX



Coat: Angkor Hotel over (\$1,100 by HUGO
Bosson). Puffer and quilt jacket (\$610 by Balmain).
Sleeve: \$100 by Sleeve. Cashmere and wool knitwear sweater (\$300 by Alopec).
Cotton pants (\$100 by Sleeve).

References

THE TERRACE BAR,
PARK HYATT,
ISTANBUL

FIRST NIGHT IN ISTANBUL.
COCKTAILS. DINNER HERE.
ON THE TERRACE. WALKED IN
ROOM BY TEN. OR TWELVE.
NEXT STOP: TRAM.

◎ 經濟通才 李國俊 主編 鄧志強 副主編

Double-breasted (male)
(32.3%) low button (male)
(32.7%) and collar shirt (33.3%)
by 100% and by (32.3%) by 100%
blue, female (male) (34.3%)
by 100%.

253-254 253-254 253-254 253-254 253-254



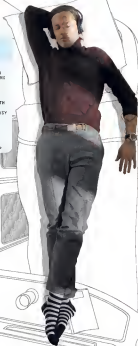
Future Prospects

25,000 FEET,
SOMEWHERE
OVER INDIA

SPENT TWO NIGHTS AT THE JORDAN HOTEL IN THE OLD CHALPIN COLLEGE BUILDING IN DUNDAS. ON YEAR, THE WORLD. NOW ON TO DUNDAS. AIRMAILED FLIGHT DUNDAS. THAT IS, FIRST-CLASS DINNER DATE. WITH CLOAKS BOOTS TO BLACK BUT CROWN HARDS AND WEEY NIGHTS.

2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2808 2809 2810 2811 2812 2813 2814 2815 2816 2817 2818

Condenser (air/water) (5744) and water
transfer (5750) by Carter
8 steel Laminar Flow Chamber
Manufacturers 8 Days 0.07
search (5750-0001) by Phoenix
Instruments Inc. (5750-0001)
Evacuable Gas/liquid, medium,
and water pumps (5751) by
Bentley Products.





LOCATION:

**TERMINAL 3,
INDIRA GANDHI
INTERNATIONAL
AIRPORT, NEW DELHI**

HAD FOUR GOOD DAYS IN DELHI,
WHILE FLYING ON TO CHINA. TRY-
ING TO FIND GATE IN THIS VERY
LARGE AIRPORT. RIGHT TAKE A
SHOWER IN THE PLAZA FIRST.
ON BOARD, RIGHT TAKE A NAP
OR GET A PASSAGE IN THE AIRPORT
RACETRACK LOUNGE. CELEBRATING
THAT'S WHAT IT'S CALLED.

WHAT TWO HE WEARS:

Two-button custom jacket
(£4,200) and custom shirt (£240)
by Christopher Rangan, suit by (£180)
by Ralph Lauren. Black leather boots
at (£200) by Prada. Black
leather bag (€1,000) by Jilby.

XXXXXXXXXXXXXXXXXXXX

LOCATION:

**ROOM 3017,
ANDAZ
SHANGHAI**

WHA, NOE VIEW. WUNDER
WHAT THEY WILL BE LIKE...

WHAT TWO HE WEARS:

Two-button custom jacket
(£4,200) and custom shirt (£240)
by Christopher Rangan, suit by
(£180) by Ralph Lauren. Black, suit
two trousers (€470) by Diesel.
Black leather boots (€400) by
Prada. Black leather bag (€1,000)
by Louis Vuitton.

XXXXXXXXXXXXXXXXXXXX



LOCATION

PLATFORM 22, TOKYO STATION

ARRIVED IN JAPAN YESTERDAY, JUST GOT OFF HONSHU SHINKANSEN TRAIN FROM SHINJUKU. WOULD HAD TO MAKE A QUICK MEETING—GRAND-AD'S TIE—AT 1 DISTANCE AND WHO POLICE. TRAIN CLOSET 186 RULES PER HOUR. TRIP TUBE HAD, HUGS AND CAME. CATCHING FLIGHT TO STONEY IN THE A.T.

XXXXXXXXXXXXXXXXXXXX



Two button speed suit (\$2,400) and
white shirt (\$400) by Prada.
In step-down shoes (\$1,600) by
Gucci. Lable with wool cardigans
(\$1,200) by Prada. Leather bag
(\$1,400) by Prada.

Double-breasted suit (\$2,400)
and shirt (\$400) by Prada.
In step-down shoes (\$1,600)
and cardigans (\$1,200) by
Gucci. Leather bag (\$1,400)
by Prada. Ralph Lauren.



LOCATION

BANTAS FIRST LOUNGE, SYDNEY AIRPORT

SYDNEY ROLLED AT
HOW WAITING TO BOARD
FLIGHT TO LOS ANGELES.
AMAZING FIRST-CLASS
RESERVED LOUNGE. FREE
TREATMENTS AT THE SPA.
LORRAINE-RICHTER PUNCHED AT
THE RESTAURANT, WATCHING
PLANES TAKE OFF THE FLOOR-
TO-CEILING WINDOW.

XXXXXXXXXXXXXXXXXXXX



6. 8. 2019

CALIFORNIA

QUINTAS FLEET OFF. WHEELS
DOWN. LAZ PLANE IS NEXT-
GEN 7380 PROFIL. FIRST-
CLASS CABIN IS IN THE
NOSE. THERE'S AN UPTAINE
AND A DOWNTAINE. A RECENT
WINE LIST. TOO

▶ **अनुसूचित जाति (अ.ज.)** अनुसूचित जाति (अ.ज.)

Cashmere and down pullover socks (\$6.95), cotton shorts (\$6.95), net toe socks (\$6.95), trousers (\$29.95) and leather shoes (\$119.95) by Brunello Cucinelli; suitcases, sweater (\$29.95) by Alpaca, crocheted jacket (\$99.95) by Zestige Chicoutimi.

999-999-999-999-999

FOR IT TO BE
AN OPEN ADHOC
SPACE, THE GROUP
WAS OF 15 PEOPLE
— FIVE OF WHICH WERE
MILITARY PERSONNEL



6. 1997年12月1日

BROOKLYN-QUEENS
EXPRESSWAY, NEW YORK

AFTER TWO DAYS IN U. S.
AND A CROSS-COUNTRY FLIGHT,
BACK IN NEW YORK. EN ROUTE
TO THE ST. BEACH. HAPPY TO
BE HOME. FOR NOW.

● 歡迎各界人士踴躍投稿 ●

Five business areas/jurisdiction (SIPs):
 southern europe (21100), and
 north-amer (21200) by Cable & Tele
 Collection; eastern-europe (SIPs) by
 Global voice (Accession 84-2407
 wach (25-2402) by directlink.

2020-2021

PAIN INTENSITY SCALE

YOUR COMFORT IS OUR CONCERN. PLEASE TELL US YOUR PAIN SCORE.

BY ROSS MCCAMMON

	1	NO PAIN WORK WENT WELL TODAY. YOU'RE HUNGRY FOR A BURRITO. ANYONE WANT A BURRITO?
	2	MILD PAIN YOUR FRIEND IS UNDERPERFORMING. YOU REALLY NEED A SHORT SHIRT. OH NO! DARN! YOU CAN'T REACH THE REMOTE.
	3	MODERATE PAIN YOU CANNOT SEE. ROLAND & MARTIN IS CHASING. YOU STURBED YOUR TOE.
	4	SEVERE PAIN YOU LOST YOUR JOB. NO JOKES DIED. YOU IDENTIFY WITH A CYNICAL COMMERCIAL.
	5	VERY SEVERE PAIN ACCORDING TO APFISWYX, YOUR CITY IS DYING. THE AIR CONDITIONING'S ON THE FRETZ. BREATHE DEEPER WITH TONY KORMANE.
	6	JUST ANFUL DAMN PAIN YOU CAN'T TELL THAT BEN LONATO SONG OUT OF YOUR HEAD. SOMEONE OPEN! PRODS YOUR HAIL. YOU JUST STRAIGHT-UP-OUT ASKED TO BE ATTORNEY GENERAL.
	7	THIS IS GETTING RIDICULOUS YOUR KIDNAPER YOU IN THE HALLS. JIM NAYTE.
	8 THANK YOU, DONNA RUZZLE, CRICK CRICKSON. WHAT ARE YOUR THOUGHTS?
	9	NUMBNESS
	10	WORST POSSIBLE PAIN FUNGUS GRETTO.



London Deton

SPORTURA CHRONOGRAPH.
WHEN PERFECTION IS THE GOAL.

SEIKO

DEDICATED TO PERFECTION

SPORTURA. Style, durability, reliability and precision. SEIKO and London Deton both know what it takes to succeed at the highest level. Our shared dedication to perfection is celebrated in the new Sportura chronograph, a watch in which every detail reveals the wise affinity years of experience in sports timing. A 1/5 second precision chronograph, sapphire crystal, 100m water resistance and an alarm with dual tone option. Sportura is the watch chosen by America's soccer icon, London Deton. SeikoUSA.com



PERFECTION
HAS A DARKER SIDE.



AN EXTRAORDINARY BLEND OF PATRÓN TEQUILA AND THE PURE,
NATURAL ESSENCE OF THE FINEST COFFEE.

SIMPLY PERFECT.
simplyperfect.com